

Andrews tells the Prince — get rid of Rod Hackney

RAYMOND Andrews has accused Rod Hackney of using the techniques of a second-hand car dealer in his election campaign for the RIBA presidency — and he has told the Prince of Wales to find a new architectural adviser.

Andrews said this week that Hackney's joint "dream ticket" approach with David Rock is

By Lee Mallett

his running-mate "is known as a switched safe in the second-hand car business".

He maintains that Hackney has adopted the dream ticket tactic so that if he also wins the RIBA presidency it will "enable him to travel the world... whilst David Rock assumes some special vice-president role as a 'focum' minding the shop in his absence".

According to Andrews, "the membership do not want this; they have a right to see and know who is in charge and do not want to be fobbed off by proxy because the landlord is awry".

Andrews also dubbed Hackney's tactic "a transparent attempt to win votes because of Rock's popularity, even though Rock came third in the RIBA Council election for president after myself and Ray Cecil".

Andrews thinks Hackney will

be spreading himself a bit thin if he attempts to be president to both UIA and the RIBA. "You can't do both at the same time," said Andrews, "you must be able to give yourself wholeheartedly."

Rock, Hackney's running-mate, was unimpressed by Andrews' allegations. "The amount of time Rod Hackney will be spending abroad with the UIA presidency is quite small and greatly exaggerated by Raymond Andrews," he said.

Rock estimates that the UIA could perhaps involve 15-20 days travelling abroad in a year, and that at many of those events Hackney would also double as RIBA's president.

"Raymond is really trying to make a point where there isn't one," said Rock.

He saw nothing unusual in the president devolving some of his functions to any of the RIBA's six vice-presidents, or to the one the president regards as his senior vice-president.

"I see it as natural," he told BD.

• The Prince of Wales should drop Rod Hackney, says Andrews. He said Hackney claimed to be his unofficial "architectural adviser". But someone with a wider knowledge and fuller understanding of the profession should be appointed.

"Dr Hackney's narrow experience does not accord with

the Royal family's usual standards of taking broad advice."

Andrews believed Jeremy Dixon or Bernard Hunt of Hunt Thompson would make better advisers, along with Bill Reed, Birmingham city architect and Colin Stansfield Smith, Hampshire county architect.

A Buckingham Palace spokesman would not reveal who advises Prince Charles but said: "He takes advice from a number of sources and those sources are confidential."

Work is scheduled to begin in 1988.

New Oldham

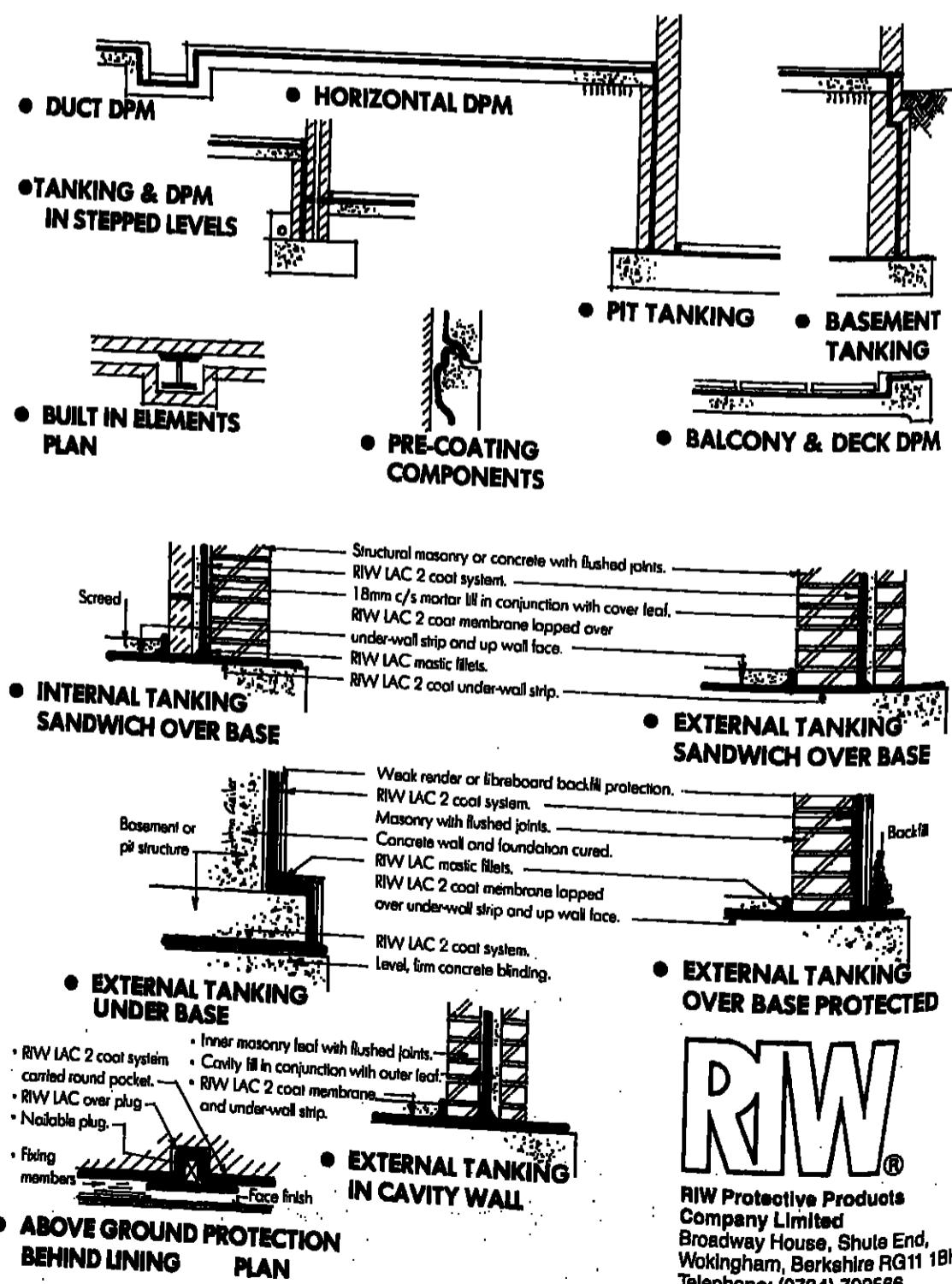
OLDHAM council has approved a £50 million town centre development designed by Bernard Engle & Partners.

It will have 27,000sq m of floorspace arranged around three glass covered sections.

Work is scheduled to begin in

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Maintenance in need of shake-up

COUNCILS could save up to £700 million a year if they managed maintenance programmes of their 4.8 million homes better.

This is the conclusion of the Audit Commission, which monitors local authority spending and performance.

The commission, in a wide-ranging report, claims that:

- too much work is done on a jobbing basis, which costs up to 50 per cent more than the same work carried out as part of a

planned programme;

- emergency work accounts for up to 30 per cent of total maintenance expenditure in some areas, when it should at most amount to 5 per cent of all jobbing repairs;

- abortive calls on jobbing repairs can account for more than 20 per cent of all calls;

- many authorities do not secure effective competition for repair work, even though tender prices can be in the ratio of 2 to 1;

- redecoration and repair of homes left vacant can cost up to £1,000 per relet — even though tenants are responsible for maintaining houses in good decorative order.

The commission proposes a three-stage plan to bring the maintenance problem, which could cost up to £20 billion to put right, under control.

First it wants a planned inspection of assessment of maintenance needs in all dwellings; secondly the start of managed maintenance on the basis of the existing best practices; and thirdly the seeking of new sources of finance to pay for the necessary work.

The report, *Managing the crisis in council housing*, is published by HMSO price £5.95.

...signing off...

THE COUNCIL

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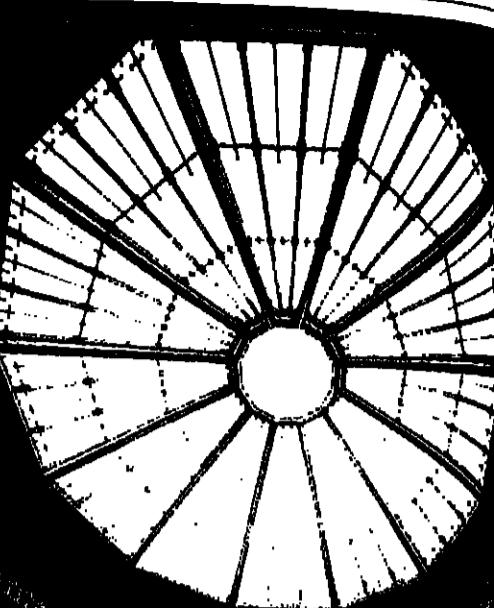
ABC

Insall's latest award

The repair and cleaning of the Public Record Office (library pictured) in Chancery Lane, London, has won the restoration category in the Worshipful Company of Stone Masons Awards, presented by the Duke of Gloucester on Wednesday.

Donald Insall & Associates were architects for the Property Services Agency.

The winner of the new-build category was the five-storey Friary Court offices in the City, designed by Chapman Taylor.



No 812

Gender record outrage

ARCUK registrar Kenneth Forder hit out at the activities of the RIBA women's group this week. The group has been pressing for gender to be added to the Arcuk registration form because it wants to monitor the number of women entering the profession and the RIBA — but Arcuk has refused, saying it would imperil its exemption from the recent Data Protection Act.

At the RIBA Council meeting on Wednesday a motion proposed by Patricia Stewart called on RIBA representatives on Arcuk to seek this amendment to the form and its data bank.

Forder commented: "I'm amazed. Two years ago we had a box on the form for Mr, Mrs, Miss or Ms.

"But the women's group wanted it removed because they said clients discriminated against them, and made it clear I would be very unpopular if it was not."

Institute comes in for criticism

THE RIBA came under attack on two fronts at this week's council meeting — from students and salaried architects.

Jake Brown, council member and co-author of the new Salaried Architects Group's report *The housing issue*, accused the RIBA of having "no recognition" of the housing problem and "statistical evasion".

According to Brown, the RIBA's reaction to the spending increases in housing, announced in the Chancellor's recent autumn statement, gave "no idea of how the figures were going to relate to the total problem".

He said the SAG report drew attention to this problem and emphasised the need for "real data".

If the public were to come to the RIBA headquarters, he said, they would find no recognition of the situation, even though they can read about the housing crisis in London in the papers.

On the student front, a survey of every architecture school in the UK revealed that the relationship between the RIBA and the schools was "at rock bottom", it was claimed.

Apparently the committee did not like the scheme overhanging the river.

The scheme incorporated features encouraged by the City,

for example it improves sightlines to St Paul's.

Also the Port of London

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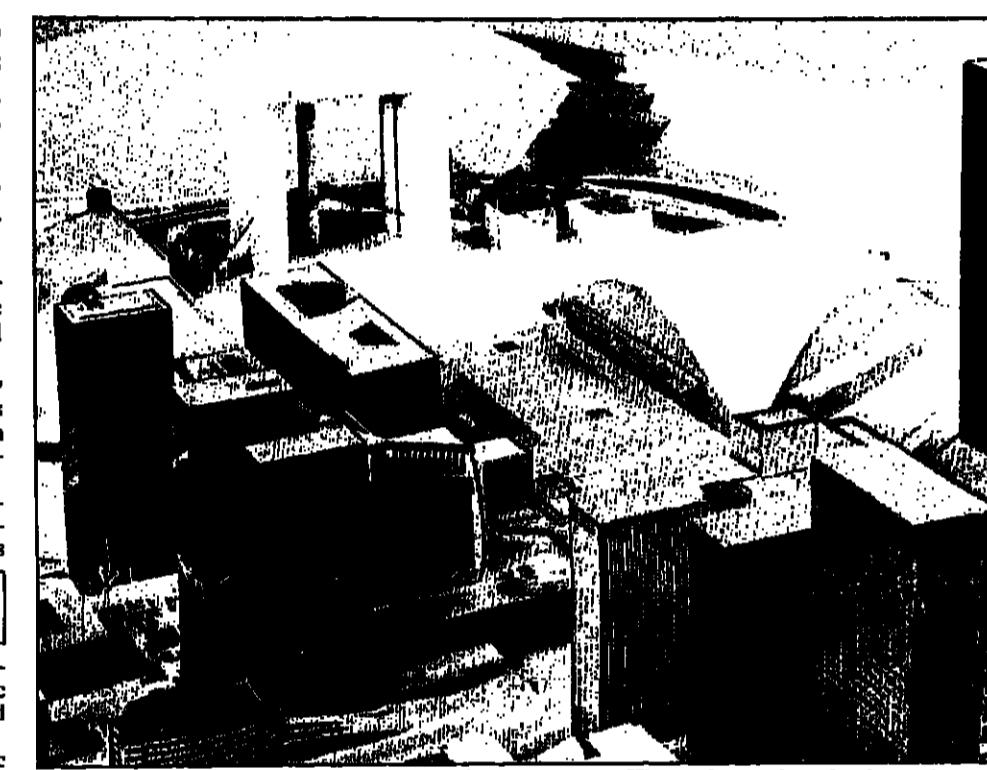
BUILDING DESIGN

The weekly newspaper for the design team

FRIDAY NOVEMBER 14 1986

Competition-winning Dane has had enough of French politics

ARCHITECT QUILTS IN PARIS FIASCO



DANISH architect Otto von Spreckelsen this week abandoned work on the dramatic "Triumphal Arch of Mankind" in Paris, following conflicts with French politicians and designers.

Spreckelsen won the international competition for the project, which attracted almost 1,000 entries.

It was to comprise a new international communications centre plus accommodation for France's environment, planning and housing ministries.

After a jury including Richard Rogers had made recommendations, President François

By Paul Feldman

Mitterrand himself selected Spreckelsen's design — a cubic arch, 110m high, broad and long.

It is aligned with the historic Louvre axis, but shifted to acknowledge the Eiffel Tower.

Already the building is 20m off the ground, and building work is due to finish next year.

Mitterrand had weekly meetings with the architect, who is professor of architecture at the Royal Academy of Art in Copenhagen.

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Also the Port of London

continued page 3

and is making no comment. The French want him to return to the project, but this looks unlikely.

Spreckelsen's victory in the competition was a surprise, since he had only designed two churches in Denmark.

The cube at La Défense became his life's work, and he believes that a political decision has been taken to convert what was an exciting project into an ordinary government building.

Ironically, the brief and organisation of the competition were much praised, and described by Richard Rogers as outstanding.

Above: The cube design Spreckelsen is leaving behind — uneasily like the way Jorn Utzon, another Dane, quit his Sydney Opera House project in 1966.

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BDP win massive offices contract

BDP are to design a major new "Big Bang" building on the Embankment in the City of London, beating off competition from major US practices.

American bank Morgan Guaranty has picked BDP to design its new \$1,000sq m headquarters on the former City of London school site close to the northern side of Blackfriars Bridge. This includes the former Guildhall School of Music & Drama.

The bank bought the site in a highly competitive tender in May earlier this year from the City Corporation.

Apparently 20 architects, all major firms, were approached by the bank including "two or three" American practices, according to Paul Pearce of Morgan Guaranty.

Richard Saxon is handling the scheme for BDP and the firm are currently producing a detailed study of the school site

Rostrum

COLIN Amery's lecture on "Approaches to the New Museum" was an absorbing verbal equivalent of his subject, the museum as an encapsulation of architectural history.

With a wide and original selection of examples, Amery showed how museums have reflected the changing course of architectural theory and design since they emerged from the private palaces of the Renaissance and went public in the 18th century.

Apart from being built mainly in Germany, these first public museums prefigured contemporary equivalents in being cultural centres — in the true sense of the Greek word for museum — comprising libraries as well as collections of painting and sculpture.

But unlike Schinkel's Altes Museum in Berlin, which used the building as an architectural history lesson about the classical orders, Stirling's Staatsgalerie is "a parable about modern art" suggested Amery, with staircases that go nowhere among its analogies. It does go back to the museum as teaching tool by exploding Schinkel and opening it up to the world in a modern way to explain art and tradition, though the uninitiated visitor might think the Weissenhof-style back was simply buddish modern architecture.

Stirling's new Tate extension is about the history of modern architecture, Amery believes. It has references to Boullée and Lutvens among others and he was pleased to note that Stirling has calmed down with his "technological jokes and frightening colour schemes", as well as realising that buildings must have more than one layer of meaning. In the exterior of the Fogg Museum in Harvard, Amery thought Stirling had been less successful, though the inside was "wonderful".

The Tate extension is a rare departure from the "awkward British tradition of converting old buildings" which placed the pre-Smirke British Museum in Montague House in 1820. While Munich and Berlin were using high cultural language — a porticoed hybrid of ancient Greece, Imperial Rome and Renaissance Italy that spells instant boredom — to build their archetypal museums, things were more relaxed in England, explained Amery.

When our national art collections emerged from their country houses to be united with the

Colin Amery talked about museums at the Royal Academy. Jan Burney bought a ticket.

Fighting museum fatigue



Amery — favourable comparisons.

artistic loot from the Napoleonic wars they were not displayed in "horribly didactic" monuments, but in little practical complexes like Soane's Dulwich group which also included six almshouses.

Amery drew attention to the incomparable, changing light of Soane's picture gallery — still the shrine to which all architects trek when they have won the commission for a new gallery project. Light is also the most important quality of the Kimbell Museum in Fort Worth, built by the "poet of American architecture", Louis Kahn. Kahn repeated his skill and understanding in 1977 at Yale's Mellon Centre, the storehouse of all the best British art that American collectors have managed to export. Here too, Kahn succeeded in persuading curators to overcome their customary terror of light and created, appropriately, a setting reminiscent of an austere English country house or a Renaissance palazzo.

In his museum at Mönchen-

Gladbach in 1982, Hans Hollein, Amery thought, had been less skilled in lighting objects than in displaying them. The sculptural beauty of this building is apparently marred for many visitors by the blinding headaches with which they emerge. A contrast to the Burrell Museum in Glasgow, where everyone looks happy, though the building is "unouched by architectural developments since the 1960s", without impairment to its pleasing environment.

Amery looked at other British examples built since the South Kensington museum explosion that followed the Great Exhibition of 1851. Recent examples included Powell & Moya's Museum of London, considerably more successful inside than out, which contains "the best shops in the Barbican" in its reconstruction of an 18th century street. But the real museum explosion, said Amery had been in the USA and it continues to the extent that "museum fatigue" has now become a widespread, serious disease.

The vision will inevitably be multi-faceted. I suggest the

first characteristic is that it should be "a plan which says yes". In that sense alone it will be very different from most plans. The second characteristic is that the vision will express the quality of the environment to which the community aspires. Above all not only should the vision be realistic it must be exciting. Its purpose will be to stimulate politicians, individuals, community organisations, private developers and investors to believe that the city could be made into a better place for people.

In some communities in Britain — Glasgow, Edinburgh and Huddersfield, to name three that I know personally — the business community is taking the lead to work closely with locally elected members and officers to plan for the future of their city.

In the USA, joint efforts by the business community and local government are common — here they are all too rare. I am in no doubt that municipal leadership grounded both in the public and private sectors is a fundamental prerequisite to any effort to bring our cities back to life. In many British cities, the gulf between local government and the local business community is far too wide.

All party leadership is necessary — private investors cannot be expected to invest, or reinvest in a community's assets if the community as a whole is not working together. I have no reservation in suggesting that those communities where local politicians bicker over minor planning matters and other services, virtually ignoring the future of the community, do not deserve major investment from central government or the private sector.

We must establish effective machinery for regional planning; for the reasons I have already given, our cities cannot be viewed in isolation from their regions. The last regional plan

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Rostrum

Architecture day that never was

ATTEMPTS by the International Union of Architects to establish a "world day of architecture" look like failing, at least in the UK, for the third time in succession.

A report to RIBA Council this week notes that the initiative, launched by current union president Georg Stoilov in January 1985, left too little time for any action to be taken by the institute that year. The proposed day was July 1.

This year, the council will probably agree a "architecture day, but is so close to the Congress in Brighton, "July 1, that no action be taken on that occasion".

Next year, the council will probably agree a "architecture day, but is so close to the Congress in Brighton, "July 1, that no action be taken on that occasion".

THE RIBA is offering to subsidise sexual relationships with its latest plans to reduce annual subscription rates for husbands and wives, according to SAG member Jake Brown.

And he claims the institute

would be in violation of the Sex Discrimination Act if it does not offer the same deal to gay men or women living together.

Where a husband and wife are

both members, either one may

claim a reduction in the rate of

RIBA annual subscription.

Such a reduction would be 75

per cent of the lesser subscription

payable by either for the year.

The main saving for the

institute is that it then need only

send out one copy of *The Archi-*

ctecture each month.

Bob Giles said the discount

plan was sexist and not worthy of

the institute.

"The institute

should not get involved in the

domestic affairs of its members."

he said. An amendment to dismiss

the plan was defeated by 19 votes to 17.

Hunt Thompson was

also hired by Hillview

to receive £31,000 to implement the sec-

Pitching a new prize

REDLAND have launched a pitched roof awards scheme to recognise achievements in design, good workmanship, and encourage pitched roofing developments.

Even if Piers Gough's design for the gallery extension could just easily have been for the Odeon at Neasden, Amery was happy to point out the favourable comparison of all these schemes with the museum buildings of Brasilia and the Hayward Gallery. The liveliness of his lecture and its content had inspired confidence that they were indeed anachronistic remnants of a tradition that was now dead.

CAMDEN council has appointed Hunt Thompson and the London Research Centre — the former GLC's housing research unit — as consultants for the Hillview Estate in Kings Cross, London.

The consultation com-

determined whether the

should be refurbish-

ed, demolished, to make a new

build.

Hunt Thompson was

also hired by Hillview

to receive £31,000 to implement the sec-

on half of the Onslow report

and to meet rent increases,

the amount of subscription

income returned to Scotland

and £2,500 for the president's

medal scheme.

And members are facing a 10

per cent increase in subscrip-

tions — giving a top rate of £132

— to pay for it.

Policy committee's annual

conference identified four areas

which deserved special atten-

tion. These were architectural

education, broadening the base

of the institute and developing it

as an architecture centre, com-

munity architecture and the

development of a new market-

ing strategy.

Next years budget, estimated

at over £4 million, includes some

significant increases.

The regions are to receive

£31,000 to implement the sec-

redevelopment schemes for

approval. There are also wider

powers for local housing au-

thorities to delegate the man-

agement of their estates, subject to

consultation with tenants.

The introduction of sim-

plified planning zones as seen

as the most radical section of the

Act, allowing specified types of

development without the need

for planning applications.

There are also a number of

detailed amendments to legisla-

tion on town and country

planning and listed buildings,

designed to simplify the law and

improve the efficiency of the

planning system.

The introduction of simplified

planning zones is seen

as the most radical section of the

Act, allowing specified types of

development without the need

for planning applications.

The procedure for establishing

SPZs is similar to that for the

adoption of local plans, with

provision for public inquiries to

hear objections.

SPZs cannot be established in

green belts, national parks of

outstanding beauty, and sites of

special scientific interest.

The Royal Town Planning

Institute has criticised the

introduction of SPZs as "a

complicated piece of unnecessary

legislation".

Public sector landlords are

given new powers to submit

plans.

From this complex

faced opportunity have

visions:

● I have the vision of de-

velopment agencies in

various regions of the

Kingdom. Similar to the

Scottish Develop-

ment Agency, their role would

produce with local ad-

and the business com-

rnal development

with a balance between

and constraint. They will

be "enablers" to en-

able the community to</

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BY HENRY HAVERSTOCK

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Plus

Plus

"The Easiregs"

Our guide to the rewritten Building Regulations, which appeared in weekly instalments from autumn 1985 until this July, will be incorporated in "The Easibrief", giving the most up-to-date all-in-one publication of its type now on the market.

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News



Award: Prince of Wales Conservatory, Kew. All steelwork is bracing, no lattice members, no trusses, standardised stud connections, and easy external access was a major maintenance advantage.



Commission: Computer Centre, Lennox Wood, for Sun Alliance. Architects: Michael Aukett Associates, structural engineers: Anthony Hunt Associates.

Prized steelwork

Four buildings have won Steel Design Awards this year: Hong Kong & Shanghai Bank, Foster Associates (architects Ove Arup); the new newsroom at Kew by the Prudential Agency, special architect; and by Milton Keynes Development Corporation, and Royal Great Yarmouth planners Cleveland Bridge & Engineering, Cass Hayward & Partners. The awards are sponsored by British Steel Corporation and British Construction Steel Association.

'We still want to move RIBA drawings' say the trustees

THE trustees of the RIBA Drawings Collection have reaffirmed their support for the "grand design" to move the collection back to Portland Place and the creation of a centre for architecture at RIBA headquarters.

An emergency meeting of the trustees was held last week in the wake of the row that has developed over moving the collection.

In a statement issued this week the trustees say they "will have the primary role to play in raising funds to pay for the move and to expand the library and its services. They realise this will be

readily and the Government would allow the collection accept "in lieu" gifts.

Opposition to moving the collection from its present Portman Square location comes from those who think it planned to house it is inadequate. The "grand design" principle, apart from itself, is generally supported.

The move is also opposed by some who think the support for the collection has been minimal over the past few years. There is no reason why the trustees should now use it to get it.

The move is also opposed by some who think the support for the collection has been minimal over the past few years. There is no reason why the trustees should now use it to get it.

The British Architectural Library trustees include Sir Peter Parker and Sir Sainsbury MP. The fifth trustee is Mrs M. II, a descendant of the co-founder of the British Architectural Library, which administers the collection, being a charter body independent of the RIBA (which would nominate say 40 per cent of its board members).

It would also have its own entrance at Portland Place, purpose-built gallery and other specialist facilities, closely linked to the extra facilities the RIBA has planned to promote wider use of the Portland Place headquarters by both architects and the public.

Once the British Architectural Library, which includes the archival material, book collections, photograph collections, models, paintings and sculptures, and the Drawings Collection are all located at Portland Place, then it would become a national subject museum.

This, it is argued, would enable funds to be raised more

Jamaica assessor

JOHN Wells-Thorpe, president of the Commonwealth Association of Architects, has been appointed assessor for the governor-general's annual award in Jamaica.

Awards will be made in categories and a specialist category. The Housing Trust Award will be given to the best low-cost housing project, particularly selected by Wells-Thorpe, because CAA is involved in the national Year for Shelter Homeless 87.

The Covent Garden Communities Association argues that the car park will cause traffic congestion.

Benns launch appeal

TONY Benn MP and his wife Caroline are to launch an £85,000 appeal to save 37a Clerkenwell Green, London EC1 — an early 18th century listed building with political associations.

In 1892, for example, the Social Democratic Federation established the first Socialist Press there with the financial support of William Morris. In one of the rooms during 1902-3 Lenin edited the newspaper *Iskra* (*The Spark*) which was distributed illegally in Tsarist Russia.

In 1933 the building was bought by the Labour Research Department and the Marx Memorial Library was housed there.

The appeal is being launched to raise cash for damp-proofing and other structural repairs and improvements. Contributions should be sent to The Treasurer, Marx Memorial Library, Freepost, 37a Clerkenwell Green, London EC1R 0DU.

Birmingham takes steps for a smarter city

BIRMINGHAM City Council is to spend £2.5 million over three years from next spring to pedestrianise its main shopping thoroughfares, New Street and Corporation Street.

The programme will include a variety of enhancement schemes and tourism projects around the city centre. New arcades and colonnades will be built.

Work will also be carried out in John Bright Street, Hurst Street and the jewellery quarter.

Further improvements are planned for the Bull Ring and the Convention Centre area during 1987/88 using funds from the urban programme.

Labour councillor Fred Chapman, chairman of the planning committee, said: "We have been talking for some years now about promoting ourselves as an international city. We have been talking about pedestrianising New Street and Corporation Street and that is now going to happen."

"It will be another vital step in making Birmingham a truly international city."

The judges will be picked from professionals working in the fields of design, art and architecture.

Although the judges will have the final say, the public's nominations will be taken into account says the BBC. The public will be asked to select one from a choice of seven short-listed entries in each category through pages of the *Radio Times*, or by voting at one of the six provincial centres displaying the shortlist.

The Design Council, which is administering the awards, says that separate prizes could be given for the public's favourite and the judges' choice, as the two groups are likely to have wildly differing opinions.

The entry receiving the greatest number of public votes will win the BBC Design Award, the principal prize.

Ventob emphasised that the prizes, which do not include prize money, will be awarded to the individual or design team

prior to the publication of the British Standard Code of Practice CP3.

The reports cost £15 and £6 respectively and are available post free from Publications Sales, BRE, Garston, Watford.

The BRE digest on gluing wood costs £1 (minimum order £2) and gives advice on making effective glued joints and overcoming problems with wood species known to be difficult to glue.

The latter looks at the development of technical guidance

Opera plan gets warm reception

THE Royal Fine Art Commission "full of admiration" for Jeremy Dixon's scheme for the Royal Opera House extension in Covent Garden, but wants to see improvements to the car park entrance and the design of the offices.

RFAC chairman, Norman St John-Stevens said, "the commission strongly supports the overall concept of the scheme and is confident that the architect will resolve the crucial and difficult problems relating to the design of the offices and the entrance to the car park".

The entrance to the 300-space underground car park is located in the Bow Street elevation of Dixon's scheme and because the provision of a car park is a planning requirement, Westminster has agreed to pay for it.

"It is unfortunate that the city council insists on a large car park," said Richard Coleman, RFAC deputy-secretary.

Coleman said the RFAC intends to discuss the entrance and the design of the offices with Dixon, but would not elaborate on those aspects of the office design it would like to see adjusted.

Dixon too is unhappy about the car park: "The broader question is whether the car park should be included or not — I must stand neutral on this," he told BD.

The Covent Garden Communities Association argues that the car park will cause traffic congestion.

Desert mall at Sandwell

Developer Color Properties has revealed the Percy Thomas Partnership's amazing designs for a £500 million shopping and leisure centre at Sandwell in the West Midlands (above and below).

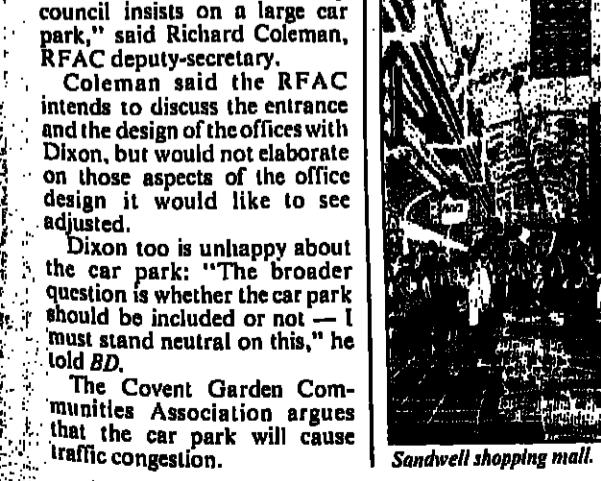
Hungarian Igor Kolodolszko, the man behind Color Properties, has already won outline planning consent for the mega-scheme which will cover a 4ha site owned by Sandwell Metropolitan Borough Council at Wednesbury northwest of the junction of the M5 and M6.

He is now trawling the City trying to find funding for the 495,000sq m development.

In a departure from the usual procedure, Sandwell granted Color outline planning consent without referring its decision to the environment secretary, even though the size of the scheme meant it was outside the borough's structure plan guidelines.

As no one objected to the outline consent, Color can now press on with its scheme. A detailed application could be submitted by next summer after extensive consultation with the council.

Roughly half the scheme will comprise the water park (shown here), arena and fun fair, while the other half will be retailing including the "Wild West Desert Mall", complete with cacti.



We can offer a design service for: water services, drainage, surface water, sewage treatment etc.

In buildings such as: Hotels, Hospitals, Municipal buildings, Housing and High rise.

We include: design, L.A approval, specification, variations/claims & representation.

Turley Furness Partnership.

News

BBC unveils plan for 'public debate' design awards

DETAILS of the new BBC design awards, aimed at involving the public in a debate about design, were announced this week by Alan Ventob, BBC's head of music and arts.

The awards have been divided into three categories — products, graphics, and environment.

The Design Council believes that the awards could attract over 3,000 entries.

If the BBC decides to run the awards each year — which will depend on the ratings of three

judges will be picked from professionals working in the fields of design, art and architecture.

Although the judges will have the final say, the public's nominations will be taken into account says the BBC. The public will be asked to select one from a choice of seven short-listed entries in each category through pages of the *Radio Times*, or by voting at one of the six provincial centres displaying the shortlist.

The Design Council, which is administering the awards, says that separate prizes could be given for the public's favourite and the judges' choice, as the two groups are likely to have wildly differing opinions.

The entry receiving the greatest number of public votes will win the BBC Design Award, the principal prize.

Ventob emphasised that the prizes, which do not include prize money, will be awarded to the individual or design team

prior to the publication of the British Standard Code of Practice CP3.

The reports cost £15 and £6 respectively and are available post free from Publications Sales, BRE, Garston, Watford.

The BRE digest on gluing wood costs £1 (minimum order £2) and gives advice on making effective glued joints and overcoming problems with wood species known to be difficult to glue.

The latter looks at the development of technical guidance

Full Plumbing & Drainage Consultancy Service.

The water park will cover much of the site.

Desert mall at Sandwell

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Use class changes welcomed

AFTER detailed consultation with the Government the Royal Town Planning Institute has welcomed most of the proposed changes to the Use Classes Order.

But it is not in favour of plans to combine offices and light industry in the same class.

It agrees that many modern offices and that hi-tech businesses may need to switch between the two, but suggests that in such cases permission should be granted for both uses in the same building.

Drawing up the new legislation has taken much longer than expected as definitions of the new classes have proved difficult.

It is now expected that the new order will come into use in early 1987.

Research awards

APPLICATIONS are being invited for the RIBA's 1987 research awards for individuals or groups involved in postgraduate research on contemporary or historical architecture, building or planning.

The awards are usually between £300 and £5,000 and have been the stimulus for larger grants from other funding bodies.

News

Chapman Taylor for Bromley facelift

BROMLEY council has confirmed that Chapman Taylor & Partners will be carrying out the £50 million redevelopment of Bromley town centre.

The policy and resources committee said that the scheme, backed by developer Capital & Counties, would "rank among the best of its type in the country and provide a successful and much-needed addition to the prime shopping area and leisure facilities of Bromley".

Chapman Taylor beat three other schemes by Leslie Jones, T P Bennett and Building Design Partnership with a 35,000sq m retail and offices development.

The 3.6ha development site lies in the heart of Bromley's main shopping area and immediately to the east of the High Street.

Most of the site is already owned by the council.

Chapman Taylor's scheme includes two department stores, totalling 11,000sq m, 70 retail units, a 5,000sq m extension to Marks & Spencer's and a leisure centre.

Queens Garden is to be extended and enlarged to form an integral part of the new shopping centre.

The scheme will also provide 1,450 car parking spaces.

The scheme also envisages the relocation of the Methodist Church and United Reformed Church as well as providing 20 housing units.

Work has started on the Daily Mail's new printing works in Surrey Docks, south of the Thames, in London's Docklands following the granting of full planning consent for Watkins Gray's design.

The architects have already completed two buildings for the Daily Telegraph in Manchester and the Isle of Dogs, and estimate that this last plant, totalling 24,500sq m and costing £25 million, will be ready for press installation in 16 months with completion due 8 months later.

The Daily Mail, The Mail on Sunday and the London Standard will be printed at the plant in late 1988.



Diorama tenants bid for lease and arts conversion

TENANTS are launching an appeal to buy the lease on the 1823 Diorama building in Regents Park — and convert it into a community-based arts and entertainment centre.

Negotiations opened this week between landlords for the site, the Crown Commissioners and the board of trustees for the tenant group, Diorama Arts,

By Alan Thompson

which includes Sir Denys Lasdun, Sir Roy Shaw and Lord Beaumont.

They are hoping to persuade the commissioners to part with a 125-year lease for the site for up to £1 million. The appeal is for £3.5 million.

This would mean an end to the commissioners' controversial plans to convert the Grade II listed building into housing and exhibition space designed by Hunter & Partners.

Camden council was given the final say over the two rival

schemes from Diorama Arts and the Crown Commissioners after the Government approved both schemes for the site earlier this year.

The council came down firmly in favour of Diorama Arts and architect Alan Phillips' scheme to upgrade the building for use as an arts and entertainments facility.

The Alan Phillips scheme, which could cost up to £2.5 million, would ensure the Diorama's existence for future public use, add to the surrounding buildings and retain all the elements of historic interest within the building.

The total for the first 16 fires which cost £1 million each, the building was at an office cost £1 million, estimated £3 million.

During the quarter, which was at an office cost £1 million each, the building was at an office cost £1 million, estimated £3 million.

Fire costs rocket

THE cost of fire in Great Britain was an estimated £1.8 billion between July and September 1986, a 38 per cent increase in the same quarter in 1985.

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IDEAL'S proposals come in the wake of Prince Charles' recent disapproval of developers' penchant for greenfield sites over those in the inner city.

Its scheme also received a frosty reception from the local planning authority, Tonbridge and Malling district council. Ideal wants to develop a £150 million scheme at Leybourne Park, on a site adjacent to junction four of the M20, three miles from Maidstone, bounded by the A228 and A20.

The site includes the Leybourne Grange Hospital controlled by the South-East Thames Regional Health Authority.

The scheme provides a massive amount of specialty shopping within a "climate-controlled" mall, and a market hall.

The residential content of the scheme would cover 59ha and include around 1,750 homes.

Ideal claims that 2,500 jobs would be created during its construction and 2,000 more permanent jobs would result from the development.

A spokesman for Ideal admitted that the scheme was outside Kent's structure plan which is currently under review.

Ideal Homes, CH Beazer, Tarmac, Westbury Homes and a host of other housebuilders are to build 8,500 homes for 25,000 people.

Northavon district council and Avon county council are also involved in the scheme.

News

Cool reception for Kent new town

YET another proposal for a 170ha new town on green belt land in Kent has been unveiled — by Trafalgar House's housebuilding subsidiary, Ideal Developments.

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Schreiber house fight runs on

CIVIL engineering workload is steady but the outlook is gloomy, according to the latest survey from the Federation of Civil Engineering Contractors.

Although there are indications of marginal improvements compared with 12 months ago, the position is not so good compared with six months ago.

The proportion of firms without any civil engineering work on their books stands at nine per cent.

No one has come forward to buy the £1.8 million stylised and personalised four-storey house following the death of furniture magnate Chaim Schreiber. Surviving family members see the demolition and rebuilding plan as the only way forward.

The building is in the Reddington/Frogmire conservation area, which was designated in 1985, and needs council permission for demolition.

But Camden has stated its opposition to the loss of such an important architectural feature.

Paskin Associates will be asking environment secretary Nicholas Ridley to decide the matter.

Project architect Charles Sands told BD the normal procedure to protect the building at this stage, would be to apply to get the house officially listed by the DoE.

But at only 22 years old, the Schreiber house would not normally qualify.

So far there has only been one post-1939 building listed — the Brynmawr rubber factory in South Wales. Cadw, the Welsh architectural watchdog group, campaigned successfully to get the factory listed seven months ago.

Camden council is hoping that Ridley will allow a similar listing in the case of the Schreiber house.



Fending off demolition — James Gowen's Schreiber house.

Stone specification goes down the pan

AN administrative blunder by a county officer has led to toilets at the Church of England school in Ducklington, Oxon, being built in the wrong kind of stone. And as a result of parish council

More time for design entries

THE closing date for the 1987 International Interior Design Award submissions has been extended to January 9, 1987 to allow schemes completed by the end of 1986 to be included.

The meeting heard that planning permission for the toilets had been given by the district council on condition they're made of natural stone.

The mistake was spotted by Ducklington parish council when the walls were 1m high.



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Leading building firm to float on exchange

ONE of Britain's largest building components supplier, the Yorkshire-based Ward Group, is to obtain a full Stock Exchange listing on November 19.

Ward is probably the market leader in the manufacture of steel roof purlins, having an estimated 30 per cent of the market — together with 20 per cent of the cladding (as opposed to curtain walling) market.

It has subsidiary operations in France and Germany, and a venture with Schuco, the

German curtain wall firm.

Twenty-five per cent of the company is to be sold through a private placing of shares in order to raise around £2 million.

The 70-year-old Ward brothers, Frank and Wilf, who founded the company in Shropshire, North Yorkshire in 1919, will be selling 3.5 million shares while 2 million new shares will be issued.

This will leave 10 percent with employees and a further 65 percent with the family.

Share issue

REGALIAN Properties, the tower block refurbishment specialist is hoping to raise £35 million with its second share issue in 12 months.

The rights issue will help finance the company's increased level of activity.

Show is off

THE exhibition of competing designs for schemes to house the Thyssen Collection in Lugano — won by James Stirling, Michael Wilford and Associates has been postponed.

FMB urge reallocation

A REALLOCATION of Government funds from tax relief to expenditure on infrastructure has been urged on the Chancellor of the Exchequer by the Federation of Master Builders.

In a letter to the Chancellor, the FMB argues against tax cuts:

"a better and more socially desirable use of any available funds would be to increase expenditure on halting the deterioration of our housing stock and general infrastructure".

Conference tickets going

THERE are a limited number of sponsored tickets still available for the community architecture-based "Building Communities"

conference on November 27 and 28. The normal price for the two-day event will be addressed by the Prince of Wales, Lord Scarman, Michael Heseltine, and Rod Hackney, is £90 but a special concession is available to students, voluntary organisations and others who cannot afford a full ticket. Further information on sponsored tickets is available from Jane Ahern, 15 Bindon Close, Lulworth, Wareham Dorset BH20 5PX.



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News

Two Danish developers, the Islef Group and Christiani & Nielsen are planning this £25 million housing scheme at Greenland Dock in the Surrey Docks south of the Thames in Docklands.

Designed by Danish architects, Kjaer & Richter, the scheme covers a 1.3ha site on either side of the entrance to Greenland Dock.

Flats, maisonettes and family homes are planned to echo the classical architecture of 19th century London so square, circles and terraces are included in the design.

Called Greenland Passage, the development will consist of three- to five-storey buildings around a central courtyard on each side of the dock entrance.

At the northern side of the development a small street is formed by a row of four-storey houses and flats, culminating in a small tower overlooking the river.

The river serves as the focal point for the scheme and the frontage becomes an extensive landscaped public plaza overlooked by the two curved terraces, one convex the other concave, of the central buildings.

Surrey plan published

DETAILS of the public examination of Surrey County Council's alterations to the Surrey structure plan have been published by the council.

Interested parties have until December 2 to object to the issues or participants selected.

Issues to be discussed include the future of the green belt and the countryside and future provision for housing.

The examination opens at the Martineau Hall, Dorking Halls, Reigate Road, Dorking on February 3, 1987.

Suspended architects vie for Lambeth directorship

LAMBETH council's two most senior architects — both suspended on full pay by the local authority — have applied for its vacant director of development post.

Herb Meyer, a practice manager, was suspended on July

17, 1985 and is still waiting to be informed of the charges against him. Mark Drummond, a principal architect, was suspended earlier this year.

An internal inquiry into Drummond's case at the beginning of October dismissed seven charges against him, but recom-

mended he should be sacked for talking to the press. He has not been formally notified of the decision.

He was surprised to learn that BD had been sent a copy of his application but he said it was serious and he expected to be called for an interview.

Since the departure of a large number of architects from the council he is the second most senior, has worked for it for 11 years, and last year handled a third of its completed projects.

He named John George, the chief executive of the council as one of his referees. Normally, he said, he would have named Meyer because he was his immediate boss, but as he had been suspended and his boss James Campbell had left the council, George was the logical choice.

Friction between Drummond and some members of the council developed after Meyer

By John Wood

was suspended for alleged mismanagement.

Drummond was suspended after he spoke to national papers about the case and criticised the council.

In June another member of the architects' department, Nitro convener Ed Hall, was bound over for £500 for threatening Drummond and had a subsequent appeal rejected.

Meyer refused to comment on his job application except to say it was serious.

He has now been waiting almost 16 months to hear what the disciplinary charges against him are.

Sussex winners announced

THE

winners

announced

of the award for highlighting conservation work have been announced by Seaf Council.

Five awards and three commendations were made.

The award for restoration went to David Russell-Schwerdt & Partners, Inc. on St Cuthman's School, London, designed by Henry in 1875.

Architects Richard

and Walter Greaves

award for the conversion of early Victorian walled

private house at Biggin

Awards were also given to Nicholas Rowe Associates for an extension to a 19th-century timber-framed building, the D Edward King & Son Building, and Neil Holland for buildings in a historic area.

The judges said they

impressed with the

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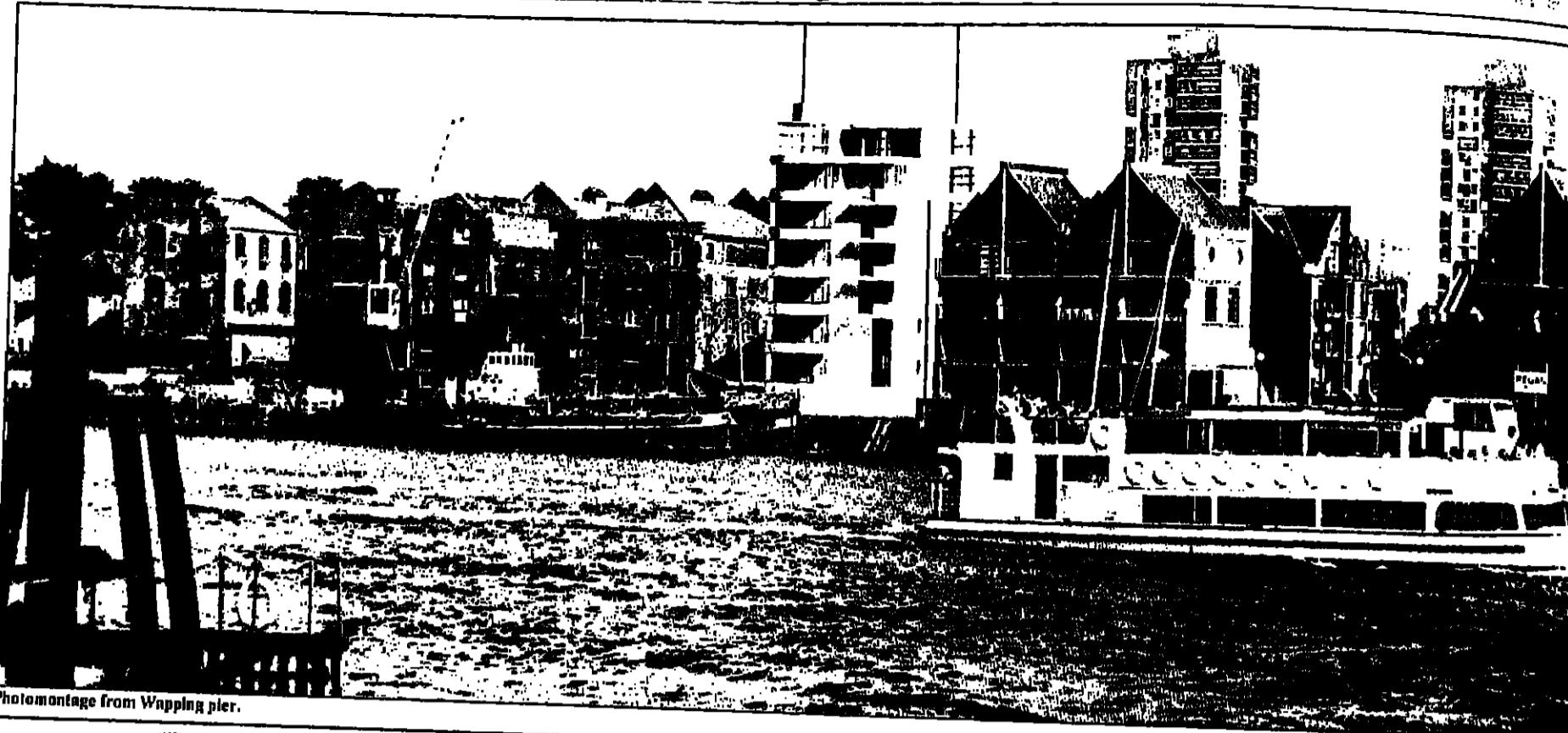
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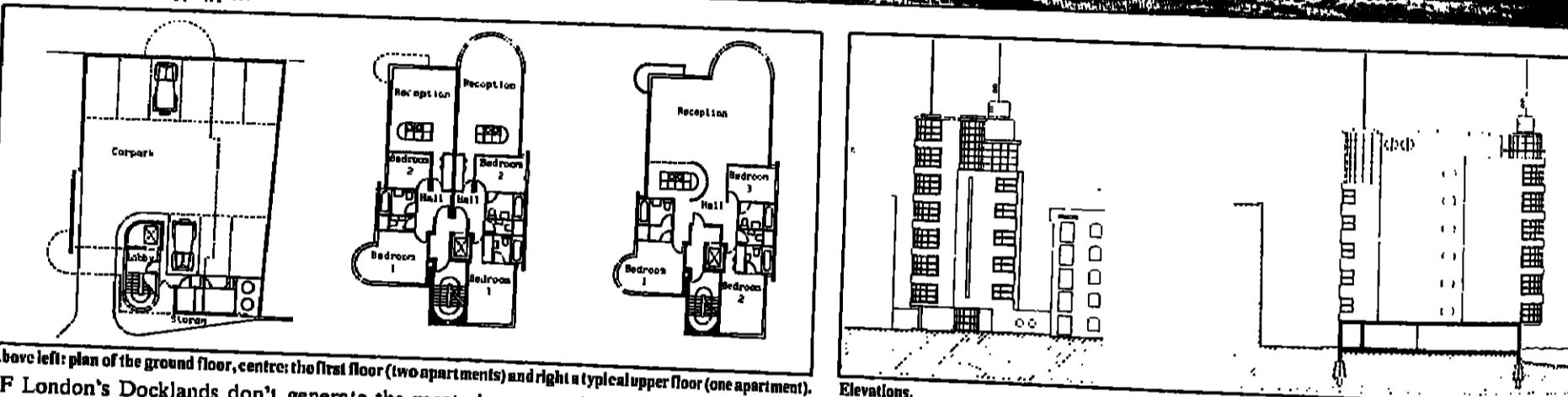
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Perspective



Photomontage from Wapping pier.



Above left: plan of the ground floor; centre: the first floor (two apartments) and right a typical upper floor (one apartment).

When Modernism means historicism

If London's Docklands don't generate the most pleasant environment in which future generations can live, work and play, they will certainly provide the architectural historian with plentiful, if somewhat confusing and contradictory, material with which to piece together the story of our confusing and contradictory times.

Nowhere will this be more apparent than at Elephant Lane where, amid a number of retained 19th century warehouses, a competition-winning housing scheme has recently been built (by Corrigan, Soundy & Klinck) and permission has just been granted for a "Modernist" apartment block to the designs of Troughton McAslan.

And while Elephant Lane represents a contemporary reinterpretation of Thameside vernacular in brick, tiles and

concrete, the adjacent scheme will recall (according to the designers) the work of modernist pioneers like Mendelsohn, Connell, Ward & Lucas and Frank Lloyd Wright, with its ribbon windows, curved bays and balconies and nautical references.

The apartment block is set in the Rotherhithe conservation area and its plans have the support of both Savoy and the Royal Fine Art

Commission, who are both presumably happy to encourage development of a rich and varied urban environment along a particular stretch of the river.

Troughton McAslan's comments accompanying the scheme, giving a "clear reference to the (Modernist) past", paying "homage to the nautical tradition and to buildings like Millwall flour mills as well as responding to its context with a re-interpretation of St. John's Rotherhithe Church", while "staying clear of the pastiche" — indicate their concern with the stylistic and contextual aspects of the building, and its such the proposal can be seen as historicist in approach, perhaps more overtly so than Elephant Lane itself.

The scheme will start on site next spring and complete expected by spring 1988.

Scorpio



Strange case of the headed notepaper...

LARRY Rolland is infuriated by a letter written by Rod Hackney, on RIBA-headed notepaper no less, to the presidents of all the UIA affiliated institutions. It promotes Hackney's candidacy for the presidency of the UIA — against the institute's official candidate, Owen Luder.

But was Hackney wrong to do so? The answer lies in the minutes of a meeting on June 19 once as "a working interior" explained Ambridge "and secondly as an exterior that impinges on the public's environment". There is no category for unrealised BBC headquarters designs.

These show that not only did the committee unanimously reaffirm its decision in favour of Hackney being the institute's nominee for the UIA presidency, but that this should be made clear to the national sections within the union. What is more, so alarmed was the sub-committee by the way in which its own recommendations were blocked by policy committee and the president, that it considered measures including resignation en bloc and asking Luder to stand down from the election.

The sub-committee expressed its dismay "over the lack of formal consultation on these matters and the lack of production of any evidence to support decisions taken by the RIBA president and policy committee".

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Strangely enough, I do not recall these matters being aired at the council meeting when Luder was adopted as candidate, but there is obviously a simple explanation I have overlooked.

● Memo to mole-hunters: this information did not come from Hackney.

Minaret madness

LEON Krier's classical time-warp may not be the only unusual addition to the Spitalfields skyline.

On the border of the development area is the Brick Lane Mosque whose proprietors have produced near-apoplexy in some conservationists with their desire to add minarets to the 1743 building.

I hear English Heritage, sore about internal work performed with ecclesiastical exemption, are advising Tower Hamlets council to refuse planning permission for the "clamping on" of minarets to the building.

But recognising the need for a mosque to express itself as a mosque they would be more favourably disposed to the erection of a separate structure on the restricted plot of land behind the building. Just like putting a church spire in the graveyard.

And finally the committee decided that "it was its duty to inform the UIA general secretary and the national sections of the views expressed".

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recall these matters being aired at the council meeting when Luder was adopted as candidate, but there is obviously a simple explanation I have overlooked.

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Ageist policies

I THOUGHT "semi-mature" was a foodie word applicable to cheeses. In the Midlands, it turns out "semi-nature" describes people between the ages of 30 and 60.

Part of Walsall's housing policy is to cater for this previously unidentified sector of society by converting "multi-storey" blocks into "semi-mature" homes. Maturity means they fall down.

WHO worked on what department: browsing through old issues I notice that Quinton Terry was an assistant to Stirling on the Leicester engineering building. Information on similar unlikely connections gratefully received.

10 years ago

THE environment secretary has turned down plans by the Architects Benevolent Society for a retirement home on a site in Wallingford, Oxfordshire. The original competition-winning architect had been sacked from the project and new plans prepared. But the site was said to be too important archeologically to be developed. Compensation was refused.

Building Design, November 12, 1976.

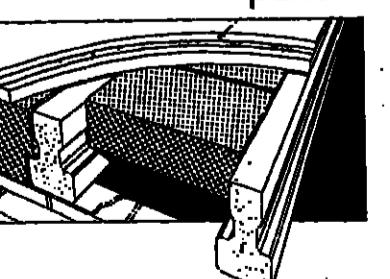
Lloyd's can have two cracks

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Letters

Lucky dip in cavity dustbin

From Eric Ambrose

YOU report (October 31) that Richard Seifert has made a strong plea for regular inspection by clerk of works where fast-track building methods are used, lest we have another Ronan Point disaster: "Recent tests... have found evidence of joints packed with cigarette ends and tin cans instead of the mortars specific".

I am not sure I know exactly what "fast-track methods" are but I regret disbanding my collection of artefacts found in all sorts of cavities during a dozen years of fault chasing. I was particularly proud of half a bowler hat I unearthed in a south coast city development and remember pleading with the city architects to step outside and look at it but he said (I quote from my diary): "One swallow doesn't make a summer — this building was perfect till your clients improved the insulation!" I think he was frightened me might recognise the hat!

As for my cigarette packets, these included Woodbines, Miranda's Dream, Ardath, Black Cat, Gold Flakes and Weights, all prized by philofumigists. The containers included both large and medium size by Heinz and Nestlé, but my favourite (proving that the problem is not new and must have commenced with the first cavities) was an R W & S

White lemonade bottle with an embossed warning cast on the glass "1d deposit charged on this bottle". This now stands on my window-sill as a monument to the British brickie's faith in his work to withstand the elements.

You may be interested to learn that Stirling was my assistant in the early years of the 1950s with GMW Partnership, where his design for the roof buildings of Sheffield Technical College was described by the then partners as looking like a ship with masts and funnels.

There is obviously a suppressed admiration in his basic make-up.

Robert Smith
London W1

Undamaged research

From R Watson, director, Building Research Establishment

The BRE lead story headline (October 31) "BRE research hit by PSA's repair policy" is misleading. As I explained to Amanda Baillieu, no priority research is being held up as a result of deficiencies in Building Research Establishment buildings.

The BRE occupies a large number of buildings on three large sites, and two smaller ones involving a considerable maintenance programme for the Property Services Agency; nor surprisingly there is a substantial outstanding com-

mitment, but the BRE and PSA work closely together to get the best value from the funds available to us. The effectiveness of this relationship is illustrated by the PSA's response to our need to get research going without interruption when fire gutted the engineering workshop in August. This also destroyed a main computer installation and cut off electricity supplies to eight buildings. The PSA rallied round enabling BRE research to continue with only a brief interruption instead of the major setback that could have arisen.

I am sorry that you should have given such prominence to relatively minor maintenance problems; perhaps your readers will be reassured to know that there is currently a £6 million programme of construction at the Building Research Station aimed at sustaining our capability to continue our research as effectively as possible.

R Watson
Watford

Admirable exhibition

From Keith Tyler

I FIND myself entirely at variance with the views expressed by Ivor Hall (October 31). I considered the variety of approach and treatment in the separate galleries admirable and the circulation, lighting and ambience overall at once refreshing and relaxing. Above all the impact was spacious, professional and elegant.

The direct communication between architect and viewer

greatly improved impact — for here are people who can communicate, who do not need an intermediary. Here was a view of just a few works by three architects, showing in distinctively different ways that architecture can be exciting, adventurous, and amusing — that, given the chance, architects can create a sympathetic environment that is stimulating, effective and pleasurable to use.

It can only be a matter of real regret that the BBC building is not to be constructed. It would have been a splendid building, inwardly responding wonderfully to the potential of its site and outwardly showing a masterly restraint.

Keith Tyler
Birmingham

More comments on the exhibition are published on page 22 — Ed.

Unacceptable challenge

From Nigel Woolner

I AM sure I cannot be alone in deplored the fact that the profession is facing yet another election for the presidency of the RIBA. It seems extraordinary that the RIBA Council, having selected Raymond Andrews as senior vice-president, should find its judgment thus challenged by any contender who is able to muster some 80 signatures and thus force a ballot on all members.

The RIBA Council has been elected democratically to represent the membership and it seems both perverse and inefficient to attempt to overturn their decision as to who is the

appropriate person to take the role of president.

The successful working of RIBA depends on team work and the climate of change from "outside" runs counter to this principle.

Andrews knows the industry and its way of operating in detail as a result of many years' experience as a member of council and he therefore brings to the presidency considerable experience, expertise and leadership qualities which are essential attributes of a successful president.

Nigel Woolner
London W4

Double bill presidency

From Theo Matoff

I HAVE carefully read recent statements, published in BD, by supporters of the RIBA presidential candidate, and I have come to an inevitable conclusion:

Rock and Roche should be

for president of the RIBA for four-year term, changing over the end of the first two years.

Their combined entrepreneurial skills, creative management and keen political awareness personify the job description for the next president.

Theo Matoff
Leicester

Letters should be typed double-spaced on one side of the sheet and sent to: The Editor, Building Design, 30 Calderwood Street, London SE18 6QH. We reserve the right to edit or amend correspondence.

Presentation is paramount

From Peter Jones

THERE has to be a reason which has impelled Rod Hackney to challenge Raymond Andrews for the leadership of the profession. There is no doubt that many members of the RIBA are unhappy with current policies and the way they are being presented and implemented.

Rejuvenated man at the top has to be totally, not partially committed, to the task. For that reason I shall be giving my vote to the presidency of the RIBA to Raymond Andrews.

Geoffrey Salmon
London N6

Bauhaus barracks

From Alan Blane

MARION Weatherhead's misnomer (October 17) that the Bauhaus was used as a "leadership school" after 1932 needs a riposte; the Nazi regime converted the building into a Gestapo training barracks. This form of life dished out at Dessau is why Walter Segal walked out of the Bauhaus celebrations in 1985, when the nearest concentration camp was referred to as the memorial place for anti-Fascists. In fact, the camp buildings were being restored to their 1943 condition to fulfil the requirements of the growing tourist industry in GDR.

Therefore the issue is not so much whose policies are better or more relevant but who is going to resolve the outstanding problems in the least divisive way, bearing in mind that the president can only operate with a reasonable consensus in council. In my opinion Andrews will be much more likely to achieve this.

Finally, please can the RIBA staff be left out of this. I have found them only hard-working and helpful. Any shortcomings perhaps reflect the somewhat unbusinesslike nature of our profession.

Peter Jones
Worplesdon
Surrey

Full-time commitment

From Richard Wagstaffe

WHAT the RIBA needs at this time is some devoted and sustained input on a near full-time basis from its next president.

Evidently this is not what Rod Hackney plans with his 20 other assorted offices and the UIA presidency under his belt.

You can delegate your responsibility to people some of the time but certainly not all of the time. If the RIBA is to be

reborn it needs a full-time president.

In return for his work on the black book, it was proposed that McKee, a charming cultured man,

Letters

in brickwork without any form of additional insulation, and moreover the window jambs do not appear to have any damp-proof course.

The blurb next to the picture states that the boiler is especially designed for the smaller, well-insulated home, and also that they give "you" presumably the architect, the design flexibility you are looking for.

The advert also says that people prefer gas. They may prefer gas, but they would not prefer architects for very long, and would certainly not be getting much more for their money.

Richard Wagstaffe
Bath

Younger influence

From John Devlin

FOLLOWING the recent discussion on the formation of a Junior Organisation within the RIBA, we would like to point out that the North Lancashire Society of Architects has had a young architects group in existence for two years.

This group has operated extremely successfully (not in the least way divisive).

We would like to make contact with any similar groups or any individuals who are interested in aspects of a "junior organisation". The NLSA YAGS have prepared a paper, *Comments on the state of the profession*, which lays out the perceived malaise of the RIBA, and we would be pleased to send copies to interested groups and individuals, welcoming their responses.

Anyone interested in either young architects groups or our paper please contact George Cameron, 48 Broadgate, Preston PR1 8DU.

John Devlin
Lancashire

Credit where it's due

From Tim Ostler

LEE Mallett's interesting profile on Sir John Burnet Tait & Partners (October 31), I should like to point out that the omission of any reference to his role as former chief architect is mine, not Bob Pepper's. At the outset of our interview he said that he had only been chief architect for a short time, and paid credit to Sherry for his achievements. I am sorry that this was not mentioned in the article.

Tim Ostler
London N5

AS the author of the article on Thamessdown to which K P Sherry refers (Letters October 31), I should like to point out that the omission of any reference to his role as former chief architect is mine, not Bob Pepper's. At the outset of our interview he said that he had only been chief architect for a short time, and paid credit to Sherry for his achievements. I am sorry that this was not mentioned in the article.

Tim Ostler
London N5

Leaving out the insulation

From Richard Wagstaffe

RECENTLY I was sitting idly staring at one of the Gas Warm Homes adverts from British Gas which have been appearing recently in the architectural publications.

I was remarking caustically to a colleague on the remarkable level of detail shown by this designer for the boiler and other standard fittings, when it suddenly dawned that both inner and outer leaves of the external wall are apparently constructed

to be solid.

In return for his work on the black book, it was proposed that

McKee, a charming cultured man,

in brickwork without any form of additional insulation, and moreover the window jambs do not appear to have any damp-proof course.

The blurb next to the picture states that the boiler is especially designed for the smaller, well-insulated home, and also that they give "you" presumably the architect, the design flexibility you are looking for.

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Richard Wagstaffe
Bath

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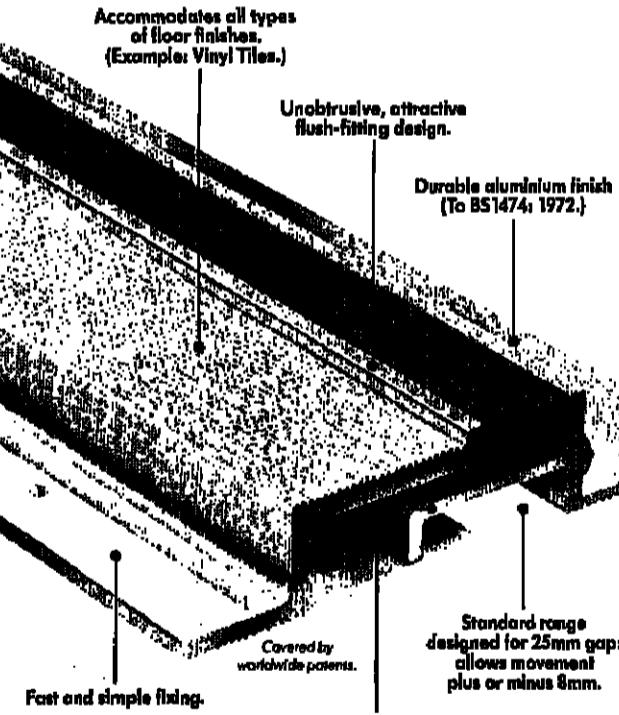
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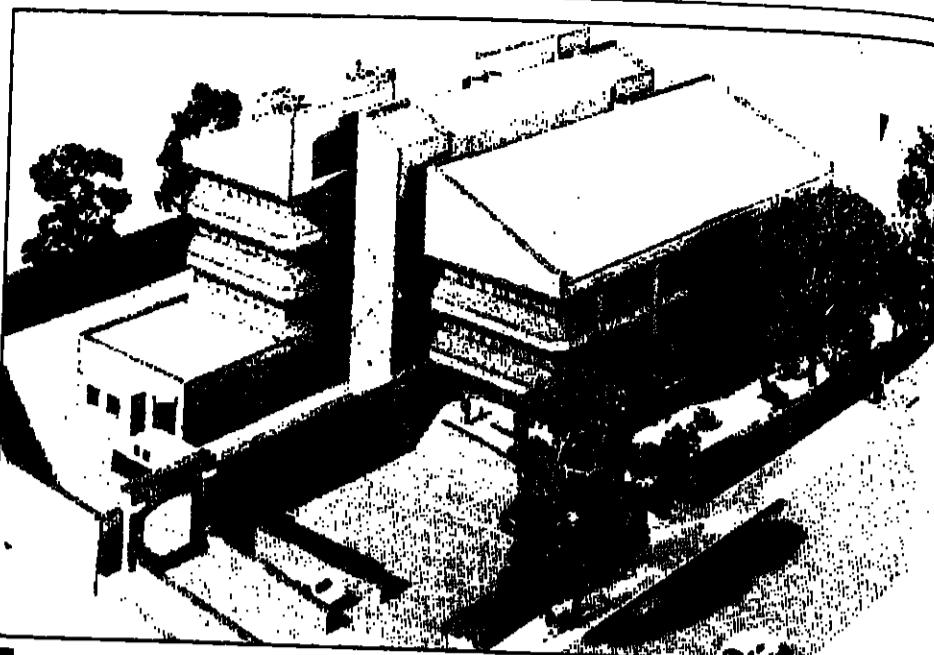
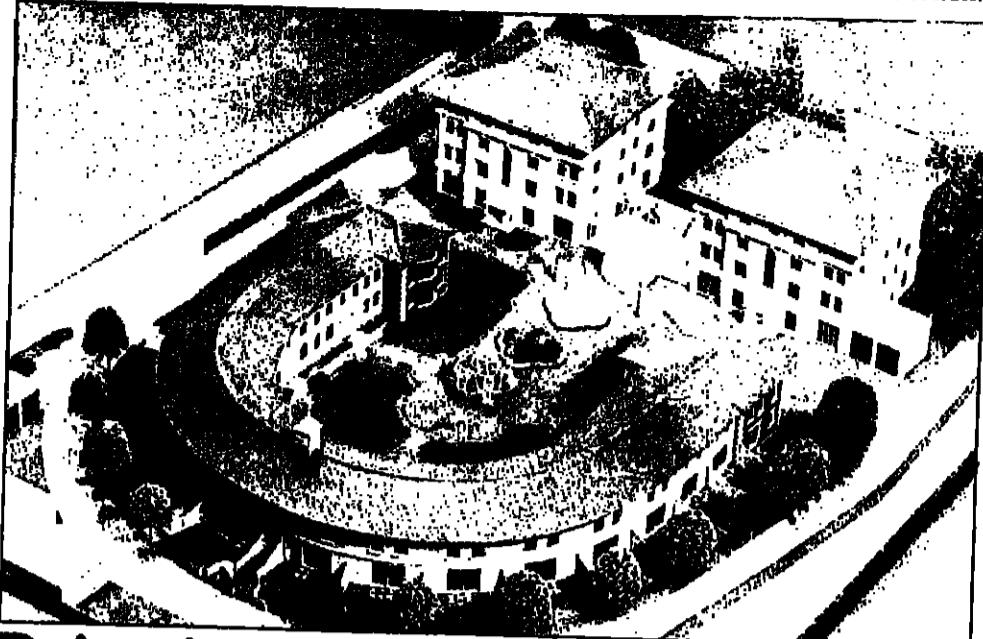
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News in pictures



Bringing back history

Pegasus Court Retirement Homes in Cheltenham gave architects the Falconer Partnership the opportunity to design the first hipped-roof crescent there for 150 years.

The show-houses reflect the traditional style and planning of the development which features a Victorian

timber conservatory with tile pattern flooring. It links the two Regency-style apartment blocks which front the development. The crescent comprises mews cottages and apartments enclosing a formal garden with an ornamental pond and rose arbour.

Law recruit

The construction of a new divisional police station is underway at South Norwood, near Croydon. Raymond Smith & Associates limited with the Metropolitan Police director of property services to design the £3.8m building, which has a reinforced concrete frame and basement with brick cladding. Completion is expected in December 1988.

City offices

Right: This development at 9-13 Carthusian Street, London EC1, was designed by Ronald Ward & Partners for developer Highbury House. Work on it has now begun.

The £4.7m contract comprises 2230sq m of office accommodation with two ground-floor shop units and 10 luxury apartments. The building will be clad with reinforced concrete and quality facing brick, tile and portland stone. The lead-faced mansard roof is to have dormer windows.



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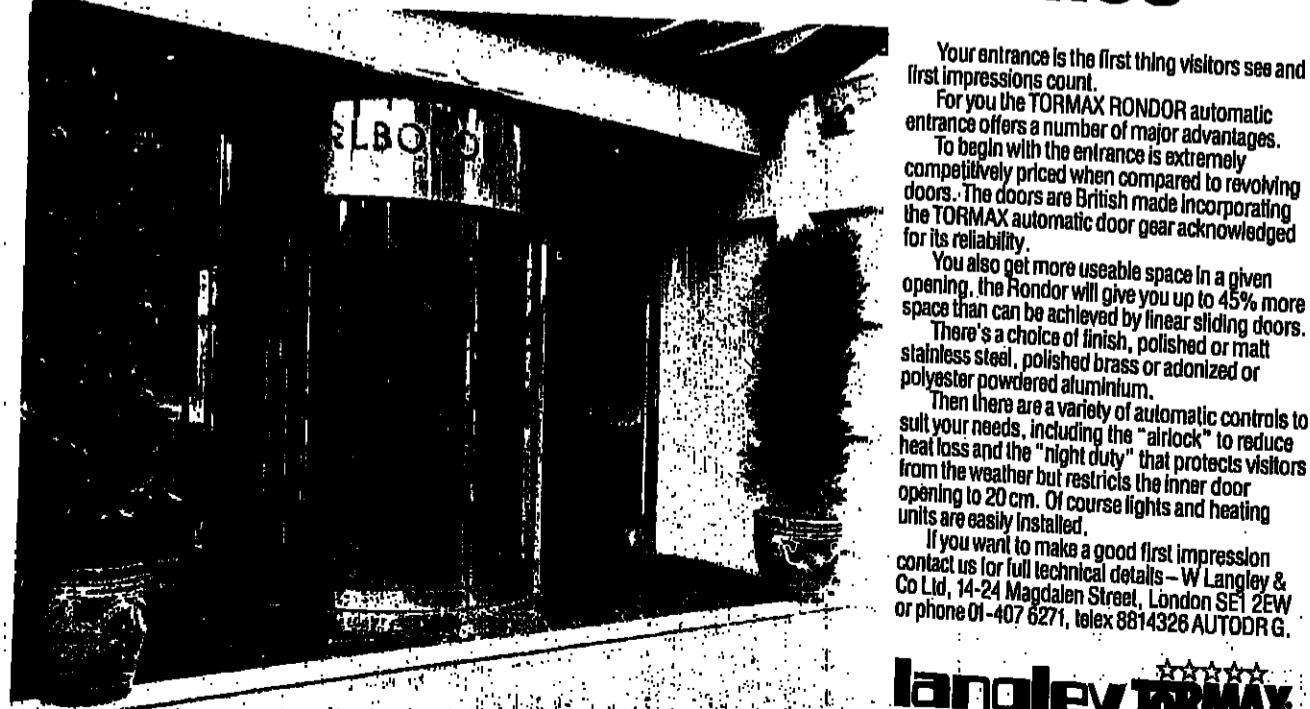
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New swallow

Denny & Bryan are architects for Swallow Hotels' new four-star hotel in Waltham Abbey, Essex. The 163-bed complex will cost £5 million to build and is due for completion in early 1988.

Facilities will include a large swimming pool, restaurant, coffee shop, conference and function rooms.

Triple echo

Work has just started on this £40 million hi-tech, hotel and leisure scheme on three separate sites in Reading, designed by Scott Brownrigg & Turner for developer Borealis Estates. Shown here is the hotel to be run by the Norfolk Capital Group. Some 19,000sq m of hi-tech industrial space will be built in two other sites. Quantity surveyors are Burke-Collis & Partners, engineers Bunyan Meyer & Partners.

Profile

Design high-flier still on the right tracks

Jane Priestman is the new design supremo at British Rail. She talks to Tony Aldous.

JANE Priestman, who on November 10 took up the new position of director of architecture, environment and industrial design at British Rail, is not an architect. She continually regrets that fact, she says, but adds that she has worked closely and productively with architects during more than 30 years as a designer.

Priestman's new role is a challenging one — to reconcile BR's corporate identity with a separate identity for each of its constituent and increasingly autonomous businesses. "The identity for each 'profit centre' needs to be consistent with the central identity," she says. For instance, Network South-East's logo and colour scheme have to be distinctive but also fit in with overall BR house style.

She comes to BR from the British Airports Authority, where three years as design consultant have been followed by eight more as design manager — something BAA did not have before it appointed her. The need was in many ways similar to BR's present need — to ensure design consistency, but to reconcile that with the creation of an individual identity for each airport.

The public, she says, did not want "anywhere airports". So "each airport became a different place, yet with the same black-and-yellow signing". Gatwick, with its own warm, reassuring, cohesive personality, is probably the best example of that policy.

She cites a Henley Forecasting conclusion that rising standards in people's private environments are making them expect high standards in their public environment.

She believes that this trend will gradually influence people's behaviour for the better. It may be that the lack of litter and graffiti in Britain's airports reflects not only high standards of day-to-day and hour-to-hour maintenance, but also a public which is responding to those standards.

Her private pleasures include opera, travel and city architecture. She is encouraged at the trend to conserve and re-use good buildings in both North America and Europe.

She dislikes much of the pastiche architecture now in vogue in London, but on the

At the airports authority, she has enjoyed working with architects YRM on Gatwick's second terminal, which opens in 1988, and with Norman Forster on Stansted, which "will be a very good airport. It was a good brief". She says Heathrow's Terminal 4 has been unfairly criticised, and that those who use it as passengers find it works well.

British Airports Authority has a policy of employing outside architects and designers. "I was the interface with consultants and their aspirations," she says. In that respect, British Rail — with in-house regional architects and their teams handling most of the workload — will be rather different.

Jane Priestman is in some sense an architect manqué. A

scholarship took her to Liverpool College of Art and she started in design on textiles and interiors, working in Australia and then in the design offices of both Heals and Marks & Spencer. "I've always regretted not going into architecture, but right from the start I've worked with architects".

Her ex-husband Martin Priestman is an architect, now a partner in the Stevenage-based Priestman Bennett Partners. They worked together on many jobs, including Hertfordshire schools in the 1960s. One son, Matthew, has recently qualified as an architect and is now starting up a practice. The other son, Paul, studied at the Royal College of Art and is currently setting up his own design group.

But Jane Priestman is, as she puts it, "very much an all-rounder", working also with sculptors and landscape designers. Indeed, the BAA improvement that gives her most pleasure is Darbourne & Darke's landscape work in Heathrow's Central Area, including the bus station. "It's the best work by far at Heathrow. I wish we could carry it further, for all the spaces between the central area buildings — which at Heathrow are very important".

By contrast one thing that makes her grit her teeth is "the generally disgraceful way the public treats its facilities" — litter and worse. But, she adds, "I'm a great believer in raising standards through improving how people behave: by creating responsibility and pride in what you're dealing with".

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judging for the Design Council, and recently as a member of a NEDO committee chaired by James Pidlich which aims to bring design and industry closer together. She has recently cut her commitments "because I like to spend some weekends with my family".

Priestman is an agreeable, lively and remarkably young-looking 56. Late, she says, to be changing jobs. "It's interesting that BR should be taking on someone at my age". It is likely to be an education for both parties; but it will, one suspects, prove even more of an education for many BR managers than for her.



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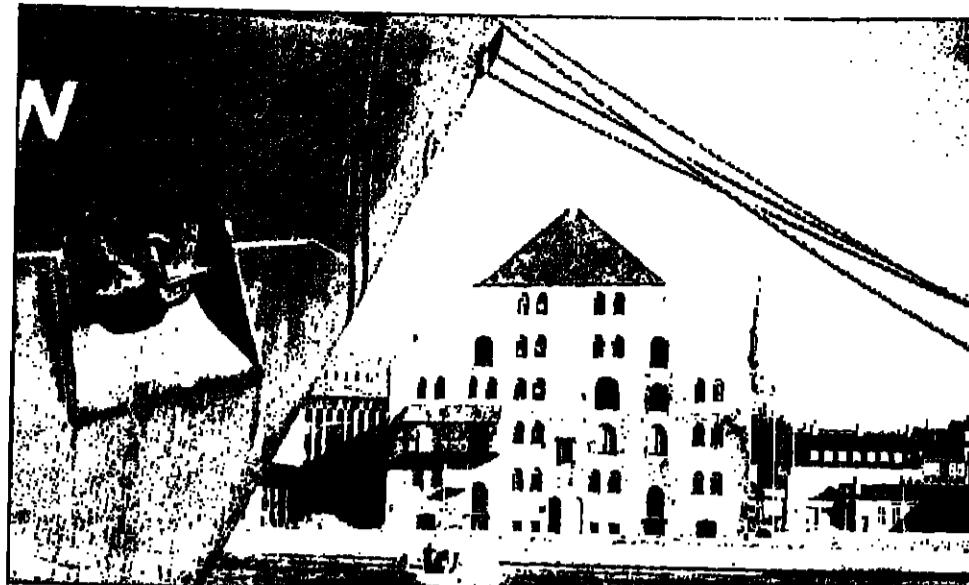
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Above and right: most of the floor has been sanded and bleached and the walls are mortar-brushed and painted white.

Designer's showcase

DENMARK's new Centre for Architecture on Copenhagen's waterfront is a splendid blending of the old and the new in the country's architecture.

Located in a 19th century warehouse known as Gammel Dok Pakhus, in the old Christianshavn section of the city, the centre preserves all the original beam structures. The exterior was scarcely altered. The great roof was relaid, and many of the dormers rebuilt, giving a greater daylight access to an unusually deep building.

The heavy rustic structure has been retained and most of the floors have been sanded and bleached, and the walls are mortar-brushed and painted white. Architect Erik Møller has produced an environment which centre director Hans Hartwig Skaarup believes will help produce a further leap in Danish design.

The building fell vacant 10 years ago and was bought by the state. It was intended to use the site as part of a new complex for the nearby ministry of foreign affairs.

But external events produced a dramatic change in the impetus of Danish society, and led ultimately to support for an architecture centre.

The oil crisis of 1973-74 told the Danes that their rising standard of living was dangerously conditional on imports of energy and raw materials. Danish architects had an 'old dream', as Skaarup puts it, of a centre similar to the ones the Finns and the other Scandinavians already had. But when they took their plan to the ministry of housing in 1982 they could not have imagined the response.

Within three weeks the Gammel Dok was made available, along with 42 million krone - around £10 million - for the

rehabilitation and conversion work, and the running costs for the first three years. What the government saw in the centre was an international showcase for the Danish construction industry.

The export of Danish design provided much-needed foreign currency; and practical people as they are, the Danes have turned architecture into a real money-spinner abroad.

Henning Larsen's first prize in the international competition for the ministry of foreign affairs in Riyadh, Jørn Utzon's prize winning Kuwait parliament; Arne Jacobsen, Dissing & Weitling's national bank in Kuwait; the prize-winning scheme from Skaarup's own practice for a bazaar in Abu Dhabi ... prestigious projects and vital earnings for the Danes.

Skaarup's own practice has seen its work abroad expand from the Middle East, to Africa and now to Malaysia; 60 percent of its fee earnings are from overseas.

The Danish Centre for Architecture was established as a private foundation by the Federation of Danish Architects, the Danish Association of Practising Architects, the Danish Association of Consulting Engineers, the Society of Engineers of Denmark, the Federation of Crafts and Small Industries, the ministry of culture, the ministry of housing, the ministry of foreign affairs and the ministry of

foreign affairs.

In the architects' part of the building - the other half is used as workshops for arts and crafts - there are two levels of exhibitions, about 1,300sq m, a restaurant, an international bookshop, and an auditorium with seats for up to 200.

Another level comprises the administrative area, meeting rooms for courses, seminars and conferences, and magazines are available in the basement.

One floor is given over to the Danish Building Export Council, which plans and co-ordinates all Danish construction activities abroad. But no one should think that the centre is there simply to boost exports, Skaarup explains.

"We wanted a centre from where we could work for an understanding of architecture, an understanding of what good design was," he says. "How good, for example, what is good and what is bad? Next year, for instance, we are going to have an exhibition called 'It's Your Choice'."

"It's about what is good and what is bad in architecture and design. We are going to raise one million krone to produce the exhibition."

And they never forgot export market. They want to sell the exhibition to Canada, Alaska and the Soviet Union that they can see how Danish architects have developed techniques of building in a climate.

Paul Feldman

THE Danes never tire of letting the rest of the world know how to do things better, especially when it comes to building science.

Of course, it's partly to do with selling more abroad; and for a country with a raging balance of payments crisis, that is no bad thing. What the Danes also want to get across is the fact that they have had some outstandingly successful policies over the last decade.

And the country's pride and joy is the astonishing changes made in the use of energy for heating buildings, both in terms of space and water. Even a statistical presentation makes you sit up and take notice; the figures were enough to send department of energy officials scurrying off to Copenhagen recently to find out how it is done.

Domestic heating accounts for 28 per cent of Denmark's total energy consumption; that figure is 30 per cent lower than the 1975 level.

Allowing for the increase in heated area, the savings amount to no less than 47 per cent per sq m. The achievement has been accomplished through complex, yet sophisticated energy conservation programme that at the same time encourages good as well as experimental design.

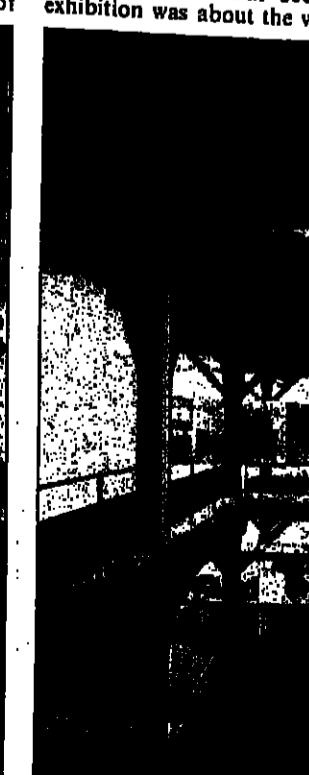
The story really begins in 1973, when Denmark was hit for six by the oil crisis. A country which lived almost entirely off imported oil, Denmark saw its new prosperity disappearing. Grants of about £300 million were made available for energy-saving measures in houses, flats, shops, commercial and industrial buildings during the period 1975-85.

But the real breakthrough came at the end of the 1970s. In February 1979, new building regulations came into force. The Danes believe they are among the strictest in the world. Insulation requirements for new buildings were doubled, and £150 million has been spent on them in the last four years.

The energy policy has become integrated into urban renewal programmes. Local councils can decide that energy-saving measures shall be carried out in residential properties that are not up to standard. A council can also decide that a block of flats should be connected to the



Superinsulation on this housing estate in Gevninge designed by Borgo Kjær consumed 60 per cent less energy than normal insulated houses.



The occupants of this property in Copenhagen decided to build a glass facade over the entire yard side of the building which faces South.

Denmark

Energy efficiency — probably the best

domestic hot water. In all, that corresponds to annual oil consumption of 1,300 litres.

In 1981, parliament passed the Heat Inspection Act, with the principal aim of bringing all pre-1979 buildings up to the energy economy standard of new buildings. The grants under the act triggered off an investment explosion. Almost £1,000 million was invested in the housing sector in 1981-82 alone, with grants accounting for about 20 per cent. Energy consultants were recruited in their hundreds by the Ministry of Housing. They had to be practising architects or consulting engineers with at least five years experience.

Armed with a statutory list of conservation measures, the 900 consultants inspect properties, and report on the energy measures needed. They even advise on how to raise the money to do the work.

About 40 per cent of all houses and flats in Denmark have undergone an inspection. Since January 1985, all property owners have to inform prospective buyers about a building's energy condition, and that means getting an energy certificate from the consultant. The public sector falls under the legislation too. All public buildings have to be brought up to a reasonable standard of energy economy by 1990, and £150 million has been spent on them in the last four years.

The energy policy has become integrated into urban renewal programmes. Local councils can decide that energy-saving measures shall be carried out in residential properties that are not up to standard. A council can also decide that a block of flats should be connected to the

district heating system, and grants are available for all works covered by such decisions.

In private rented properties, tenants can demand a heat inspection, and force the landlord to carry out the work if they agree to a rent rise to help cover the cost.

The Danish Building Agency is conscious that some measures are carried out with "insufficient respect for the architectural values that exist even in rather anonymous buildings". So that the DBA, the department of the housing ministry responsible for the co-ordination and development of this work, has been campaigning for "improved renovation practice", aimed at councils, architects and owners.

Energy conservation is only part of a success story which saw parliament vote last year to reject nuclear energy in Denmark. In 10 years, Denmark has cut its dependence on foreign sources of fuel by half, intro-

duced windmill technology on a large scale and pioneered other forms of alternative energy.

Last year, the Danes sold 3,000 windmills in America. Danish utilities will install a wind power capacity of 100MW during the next five years. District heating for space and water heating has risen from 30 per cent in 1972 to about 42 per cent in 1982, and now stands at 44 per cent. The massive project is responsible for the few traffic hold-ups in Copenhagen.

Five central local councils have combined to undertake a £200 heating project that involves laying 50 kilometres of tunnels under the city.

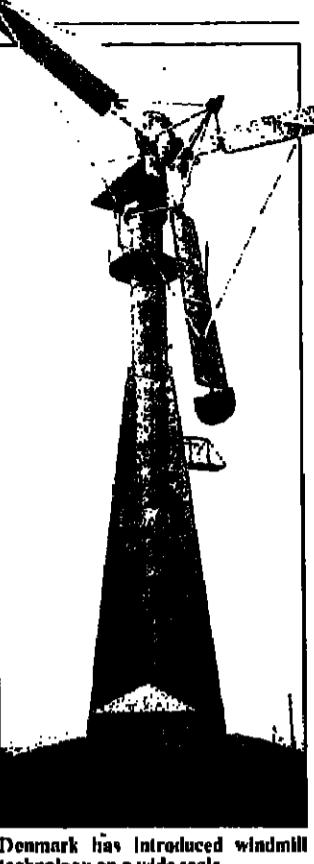
It is said to be the most extensive warm water system in the world, and will serve 200,000 homes and 500,000 people.

The town of Ringsted is in fact heated 100 per cent by non-fossil fuel. Half the energy is provided by an automatic plant run on surplus straw. It is one of 25 such plants in Denmark. The rest comes from recycling waste.

Paul Feldman

*A booklet, "Denmark Uses Energy Better", can be obtained free from the Danish Building Agency, Sternsgade 10, DK-1470 Copenhagen K.

Denmark has introduced windmill technology on a wide scale.



REMINDER

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Edinburgh

Wyndy city

from page 19
Bridge, the Carlton Highland Hotel has been refurbished and expanded to provide 220 bed spaces. And on the west of North Bridge, an existing corner building which returns on the junction of the Royal Mile and Cockburn Street has recently been converted to provide 55 upmarket private flats for sale.

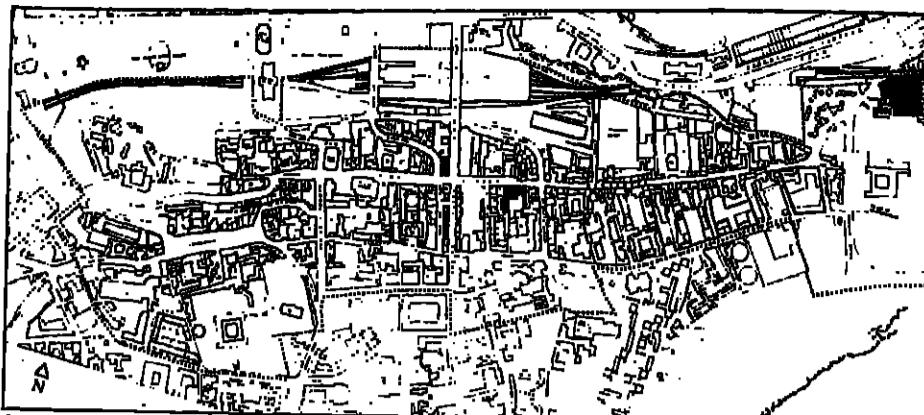
South Bridge, which dates from 1788, is a structure of 19 arches flanked by buildings that back onto Niddry Street and Blair Street, and which take up the fall in ground level from the Royal Mile to the Cowgate. It links the Old Quad of Edinburgh University by Robert Adam to the North bridge where the vista towards the new towns closed by Adam's domed Register House.

Over the years, the condition of the once elegant 18th century buildings have become much altered and dilapidated, and there has also been a decline in shopping. A preliminary conservation study of South Bridge has recently been completed.

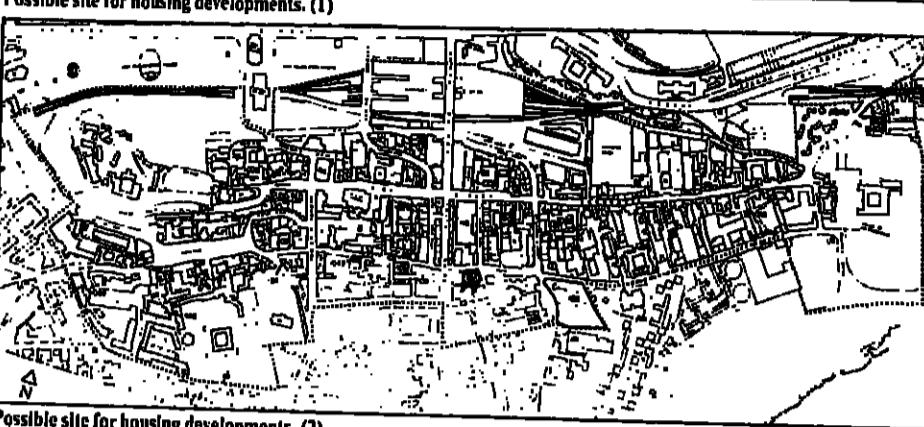
and in the view of Johnson, this elevated street presents an opportunity for a co-ordinated conservation project, in which accommodation, now either vacant or used for storage purposes, might once again be returned to its original function as housing on the upper floor levels. Given the character of the original buildings, such a project would undoubtedly provide a much enhanced entrance to the Old Town from the south.

Eas of South Bridge, the most prominent gap site of the Royal Mile (0.48 hectares in area) is bounded by Niddry Street and Blackfriars Street. The site is the subject of a planning application for a new mixed development comprising housing, (112 flats), car parking, office space (1,588sq m), and shopping, with a proposed pedestrian access via a bridge spanning Niddry Street, and approached from an entrance in South Bridge.

Nearby to the Netherbow, and adjoining the restored traditional buildings of Tweed-



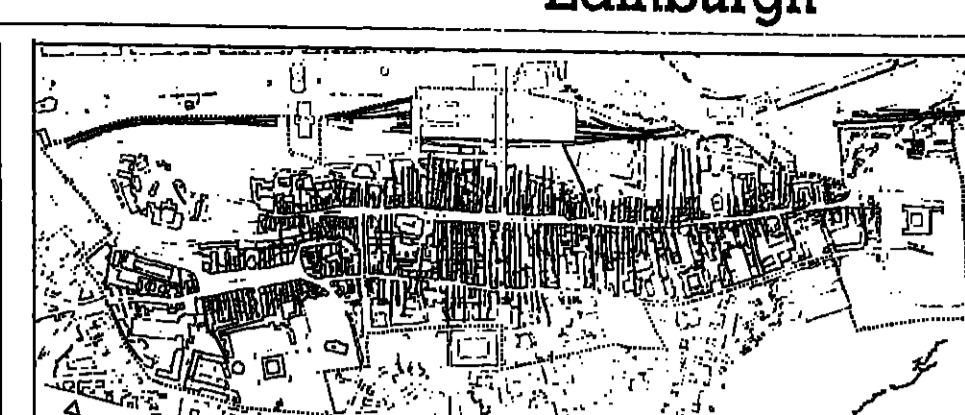
Possible site for housing developments. (1)



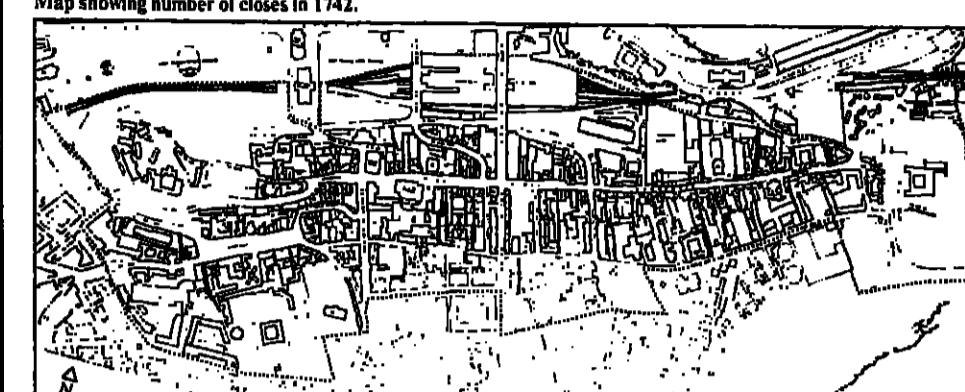
Possible site for housing developments. (2)



Restoration of Admire's Court



Map showing number of closes in 1742.



Maps showing number of closes in 1984.

Edinburgh

dale Court, is a new sheltered housing and rehabilitation development by Wheeler & Sproson for the Castle Rock Housing Association. On the street frontage, which retains an existing stone facade, a new home is provided for the Museum of Childhood together with shop units.

What was formerly an unsightly gap has been transformed by a six-storey building that successfully restores both the scale and continuity of the Royal Mile facade. The rehabilitation of housing in St Mary's Street and Jeffery Street, and the stone cleaning of its Scottish baronial architecture has brought back new life and colour to a street once blighted by road proposals.

South of the street frontage of the Canongate is the Old Town's largest redevelopment site, in proximity to the Palace of Holyroodhouse. It follows the closure of the Holyrood complex of Scottish & Newcastle Breweries, one of the Old Town's traditional industries. Scottish & Newcastle are considering approaches to re-development within the context of the Old Town planning and

conservation strategy, which would provide an opportunity for a mixed development, including a housing component, and perhaps also, where possible, the re-creation of some of the former medieval wynds.

The Cowgate, housed in the valley south of the Royal Mile is punctuated by the scale of the arches of George IV Bridge and South Bridge. A busy traffic thoroughfare, it links the open public space of the Grassmarket to Holyrood Road, and contains a number of gap sites, some overshadowed by the heights of adjoining buildings. But here too, there is evidence of the beginnings of renewal, in the restoration of a former Georgian warehouse, with its arched street facade, to provide new premises for the J&G Gallery.

A feasibility study into the provision of visitor reception facilities in Edinburgh Castle by the Boys Jarvis Partnership, and a proposal to provide a new heritage centre in the redundant Tolbooth St John's Church in the Lawmarket by Heritage Projects of York are two more examples of the trend to bring new life to Edinburgh's Old Town.



View of Niddry Street at the rear of South Bridge.



Sheltered housing development.

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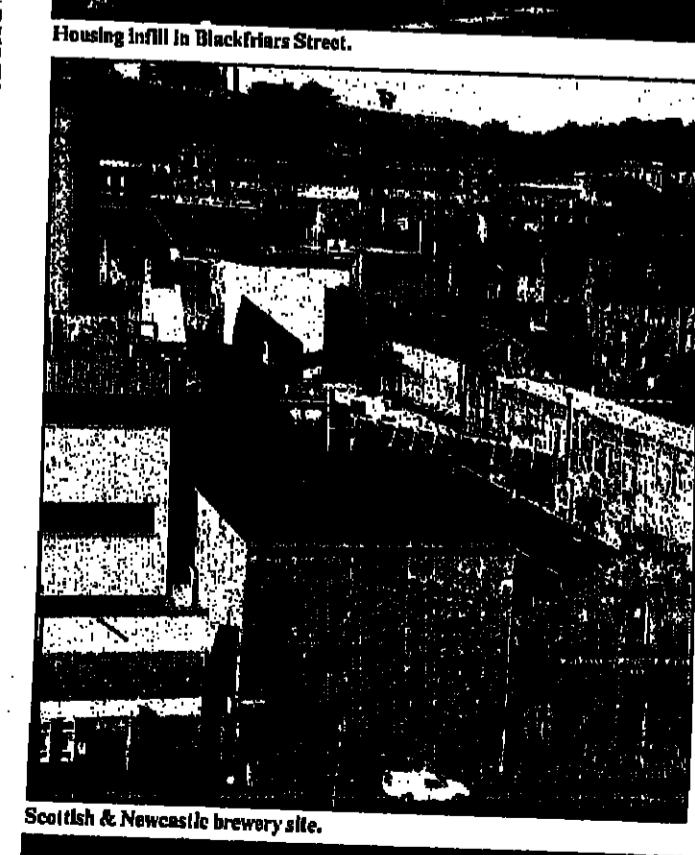
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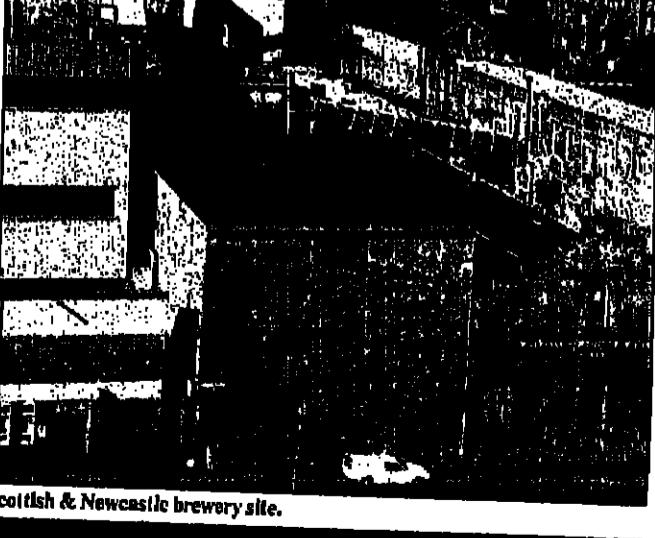
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Housing infill in Blackfriars Street.



Scottish & Newcastle brewery site.

Hospitals



Each first-floor room opens onto its own terrace. (Pictures: Geoff Beeckman.)



The first-floor sun-room is one of the most popular features of Lambeth.

DISTRICT NURSING

In her second article on hospital building, Fiona Gorman looks at the emergence of community care centres.

STREAMLINING of the modern district general hospital has prompted the growth of community hospitals—in-patient and day care centres which owe a lot to the cottage hospitals of the past.

Smaller Nucleus-type hospitals are not the sole reason for the re-emergence of this building type and the Department of Health & Social Security would say, not the most important. That is the need for a more humane environment for the treatment of mentally ill, ter-

mally ill, the elderly and all those who require more nursing than clinical care.

But the cost-cutting of district hospitals planned since the oil crisis has meant that some departments in these non-acute areas which were previously catered for have been hived off into smaller satellite units. Some consider these as the "hidden costs" of the quicker, "cheaper" hospitals. The DHSS argues that it makes little economic sense to keep patients in highly technological hospitals where beds are at a premium, when

what they require is intensive nursing care.

Whatever the reasoning, the results are small-scale developments such as the Lambeth Community Care Centre and Whittington Centre, designed by Edward Cullinan Architects, and the Mold and Ystradgynlais community hospitals created by the architects of the Welsh Health Technical Services Organisation.

The Welsh are taking the lead in establishing these purpose-built centres. The reason is geographical: so much of the country is difficult to traverse that a network of smaller scattered units makes the health service more accessible. For the Welsh the catchment area for one hospice may be as much as 50sq miles, while in London it is unlikely to be more than 4 or 5sq miles.

There are only a handful of the hospitals in England and Wales, but it is a trend which the department wishes to encourage. In a health service programme where the aim is to reduce the average hospital stay and to ensure that each patient is given the degree of care he needs at the right time and in the right place, community care centres fit in.

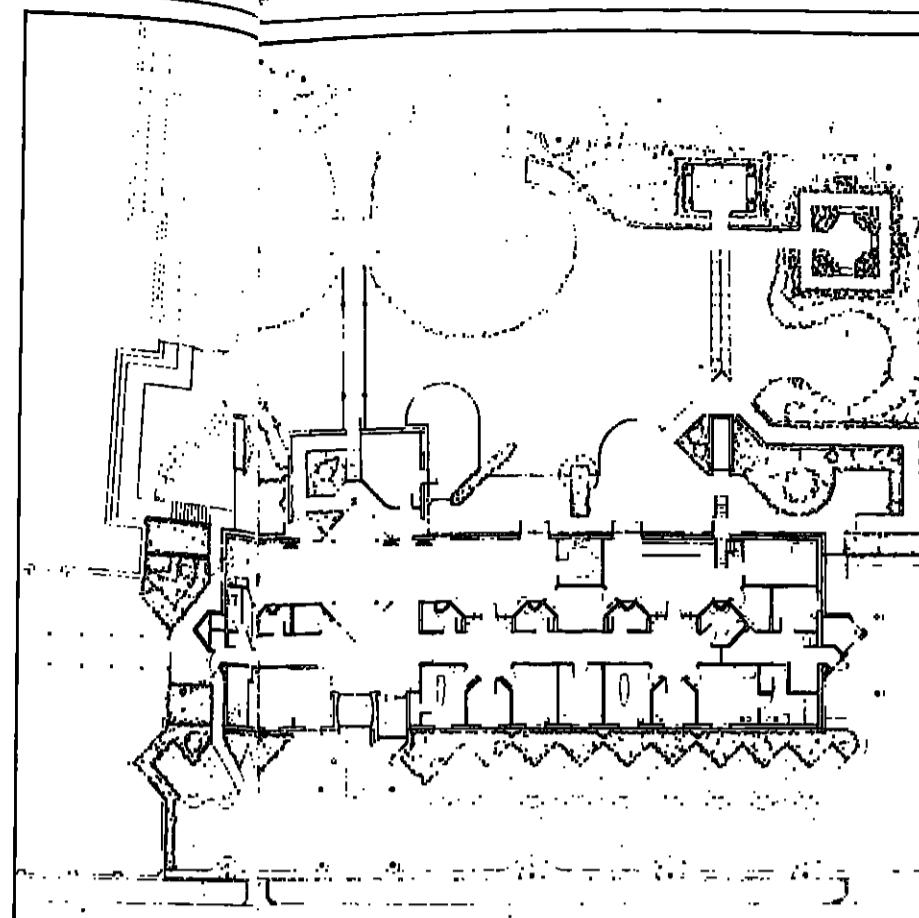
And the range of people catered for in places such as Lambeth and Mold may extend, says the DHSS, to more post-operative patients transferred after a day or two from conventional hospitals to rehabilitation. There is evidence to support the idea that patients who need to convalesce do so more quickly in a care centre than in busy clinical hospitals.

Here patients can be cared for under the supervision of their own doctors, without the rigours of a regimented hospital timetable of visiting hours and meal times. Patients are encouraged to have as great a say in the management of their treatment as possible.

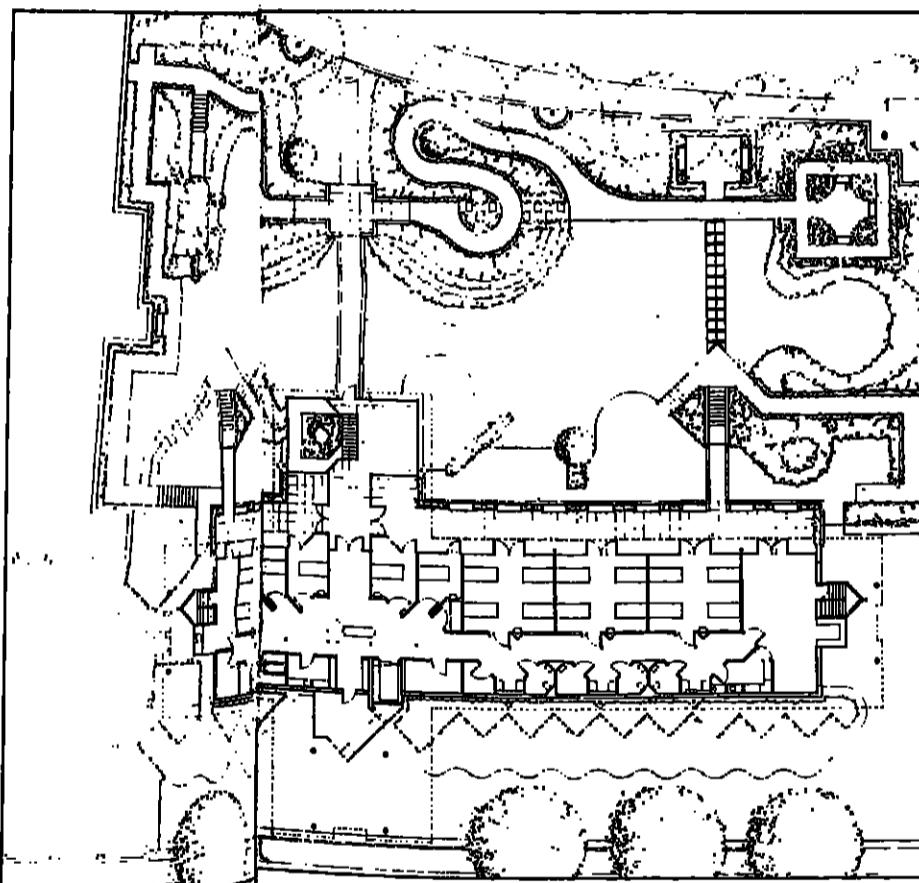
But for all the department's enthusiasm for Lambeth and Mold, community care centres are not an area it gets directly involved in. If the boys at Euston Tower or Alexander Fleming House produced datapacks and guidelines in the same way as for Nucleus it would, says the department, be the death knell of the concept. It has to come from the community.

The catalyst for the Lambeth Community Care Centre was the proposed closure of the Lambeth Hospital in 1979. Both the West Lambeth Community Health Council and the local

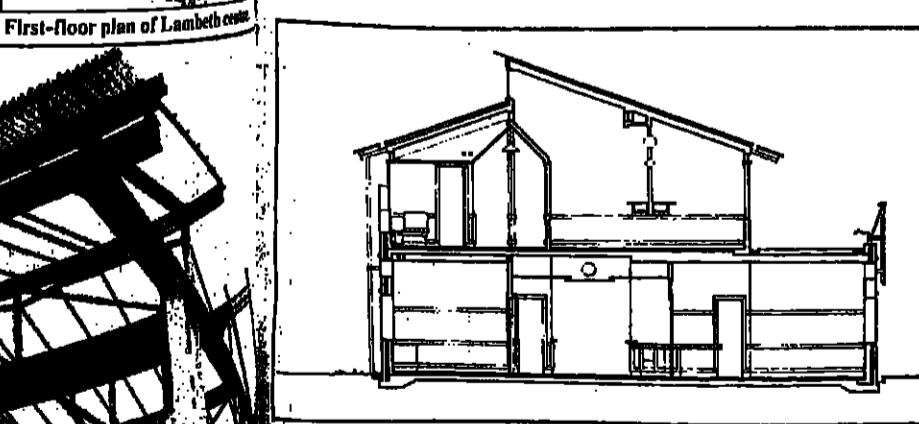
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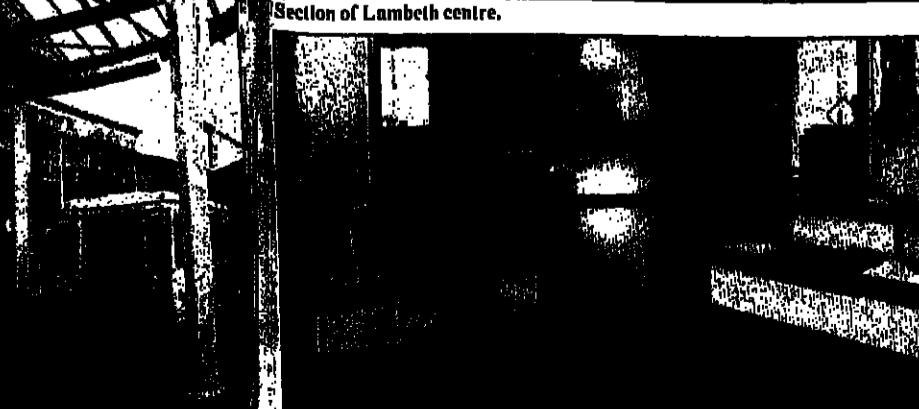
Ground-floor plan of the Lambeth Community Care Centre.



First-floor plan of Whittington Centre.

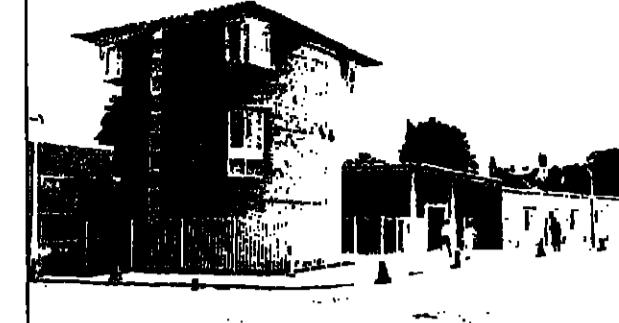


Section of Lambeth centre.



Lay-bys with seats in the corridors allow patients a moment to draw breath.

Hospitals



The Whittington Centre caretaker works from the top of the tower.



The minimum of doors have been used. (Pictures: Geoff Beeckman.)

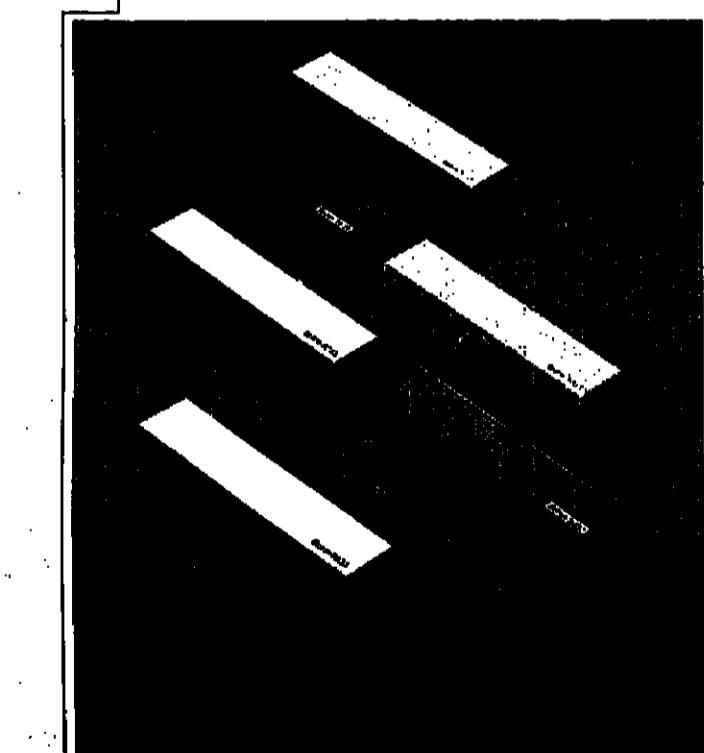
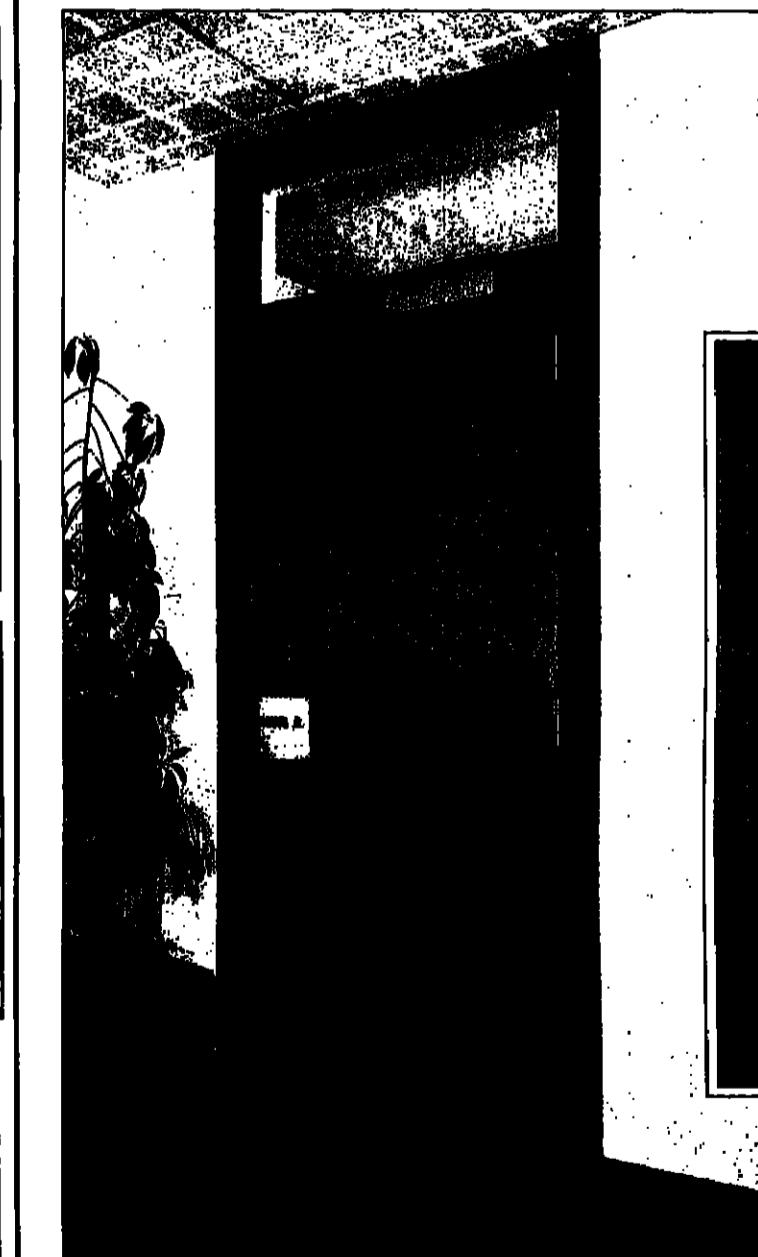


A glazed corridor surrounds the central courtyard.

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Hospitals



Massive eaves exude a warm sense of protection at the Whittington.



Coursing has been used to reduce the apparent scale at Mold.

District nursing

from page 24

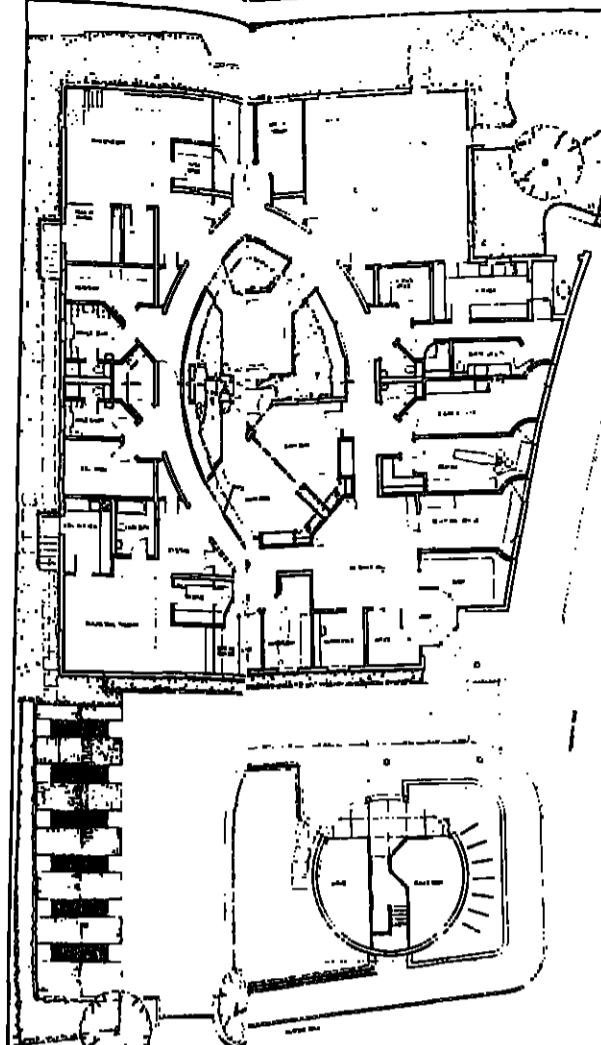
people wanted an alternative — as unlike the "hi-tech" of teaching hospitals as possible.

The centre was built on the site of the old Lambeth Hospital in Monck Street and designed by Edward Cullinan Architects, who had no previous health building experience. This was unusual in a sector where most commissions go to the same group of experienced architects, but a new approach was required and the practice's reputation is based on that consideration.

The centre was intended to bring together many disciplines of health care — from GPs to voluntary workers, local authority community nurses, therapists and social workers — in an environment which all would enjoy and feel able to work together in. Lambeth wanted a single-storey building but, says architect Robin Nicholson, "We wouldn't build single-storey in Lambeth. It wouldn't work in the street. We weren't prepared to compromise that even for the health service."

The architects undertook a long series of consultations to thrash out the details and to work out the relationship of various departments to one another. Such was their commitment that they submitted about 10 schemes over a two-year design period. The architects rejected the race-track planning principle, because it produces a large number of small rooms and only a few large ones, in favour of a linear solution running along Monck Street and turning inward to the tranquillity of a garden beyond.

While the scale of the centre is much smaller than a traditional hospital, in form it is far from "domestic". The red and yellow stock bricks of the ground floor give way to dry lightweight materials, steel frame and plasterboard partitions. The



Centre.

The architects admit that the building was not cheap — they had to make a pro rata reduction of 20 per cent to satisfy the DHSS quantity surveyor — but cost was never the prime consideration. The centre was, says Nicholson, only designed as a solution to that site and not as a formula and costing which could be applied over and over. "You would never," says Nicholson, "specify yellow eaves as a standard, and yet it has been one of the most successful elements."

The attitudes of the local people and patients are not the only evidence of the building's success. Cullinan was asked to design a day centre for the elderly, opened this summer.

The Whittington Centre was proposed to maintain the health and rehabilitation of the borough's large elderly population and to keep down the number of people being put into institutions. The centre is jointly funded by the Company of Merchants — through its Whittington charity — and the trustees of St Thomas' and let at a peppercorn rent to the West Lambeth Health Authority.

The site at the junction of the Rutherford and Polworth roads was picked for its accessibility and because it was large enough for all the departments to be catered for at ground level.

Many of the inter-departmental relationships of the Lambeth centre have been maintained, but the arrangement has developed from a street to a square distorted on the Polworth Road border. The focus of the centre is a tranquil, eye-shaped court with seminar and staff facilities breaking into the circle. A glazed corridor rings this, giving access into each of the therapy and consultation rooms. There are few doors in this 925,000 centre, so people can mingle as much as possible, in keeping with facilities such as a hairdresser's. The architects have also provided quiet, secluded areas for examinations and therapy.

Cullinan has drawn on some of the Monck Street ideas and toned them down or developed them. The lay-by concept in the corridors where people can pass,

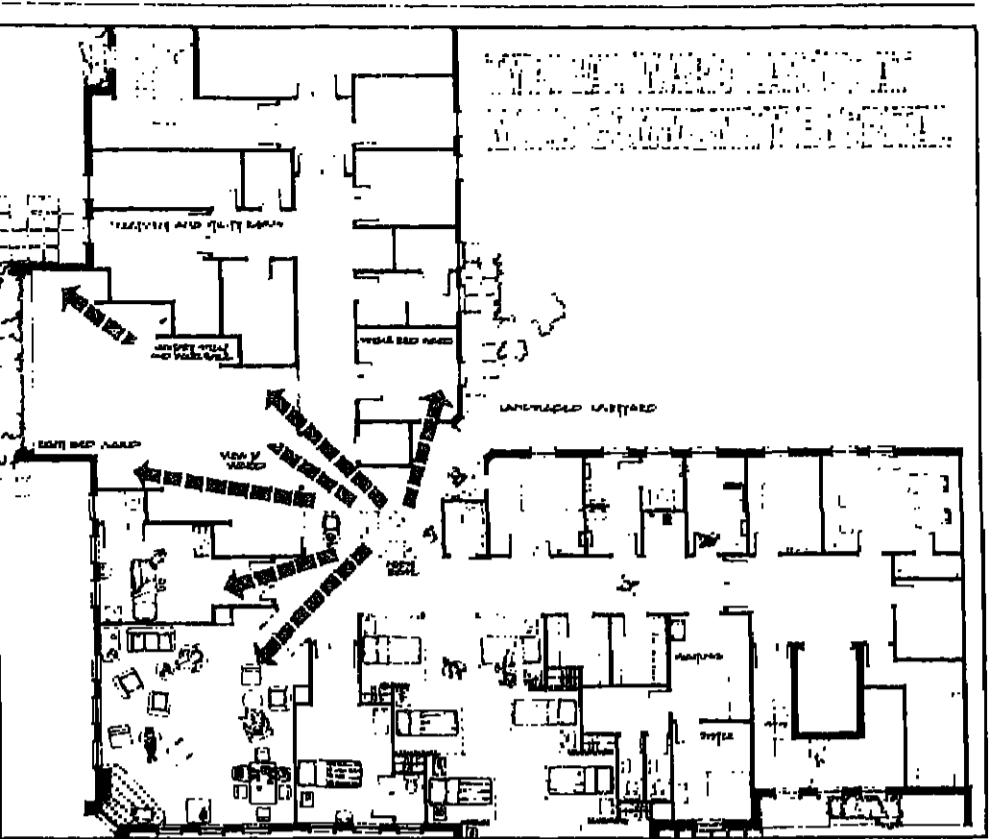
rest or converse makes a second appearance. The architecture of the Whittington Centre," says Nicholson, "is calmer than the Lambeth centre. It is less frenetic, the colour scheme is quieter."

A three-storey "lighthouse" for the caretaker marks the entrance and sets the style for the centre beyond — a stock brickwork wall with red-brick coursing and a flat roof with extended eaves lending a protective warmth to the development.

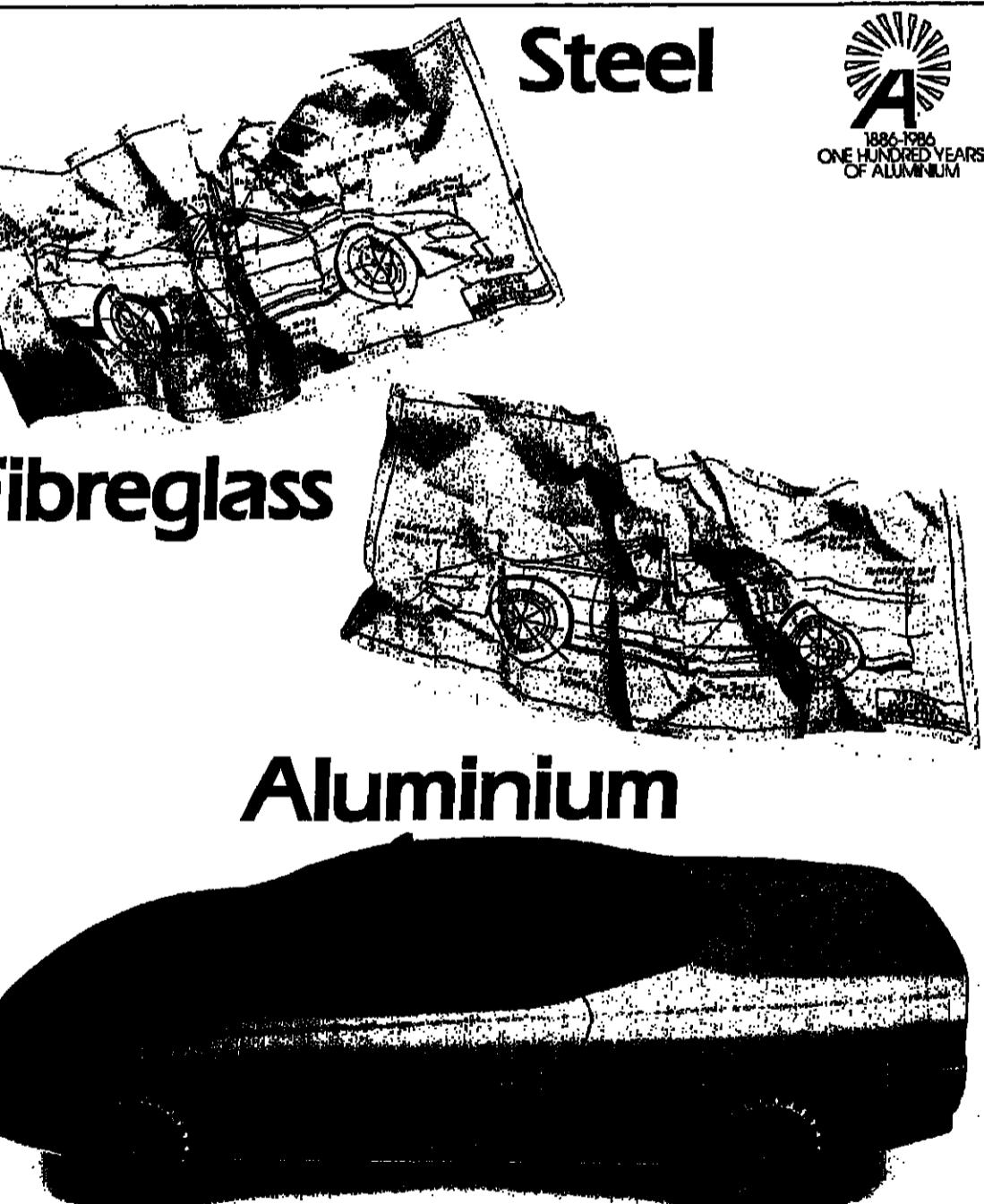
The approach of the Welsh health authority architects at Mold differs greatly from Cullinan's, but is held in just as high esteem by the DHSS. They strove to provide a building which in scale and appearance would be as reassuring as possible.

The new building lies on a small site in the grounds of the former cottage hospital. The original idea to refurbish this proved uneconomic. A single-storey structure of brick and tile, the Mold Community Hospital is at once unimposing, even inviting. The building is designed around two courtyards, allowing natural light and

continued page 28



Typical ward arrangement at Mold.



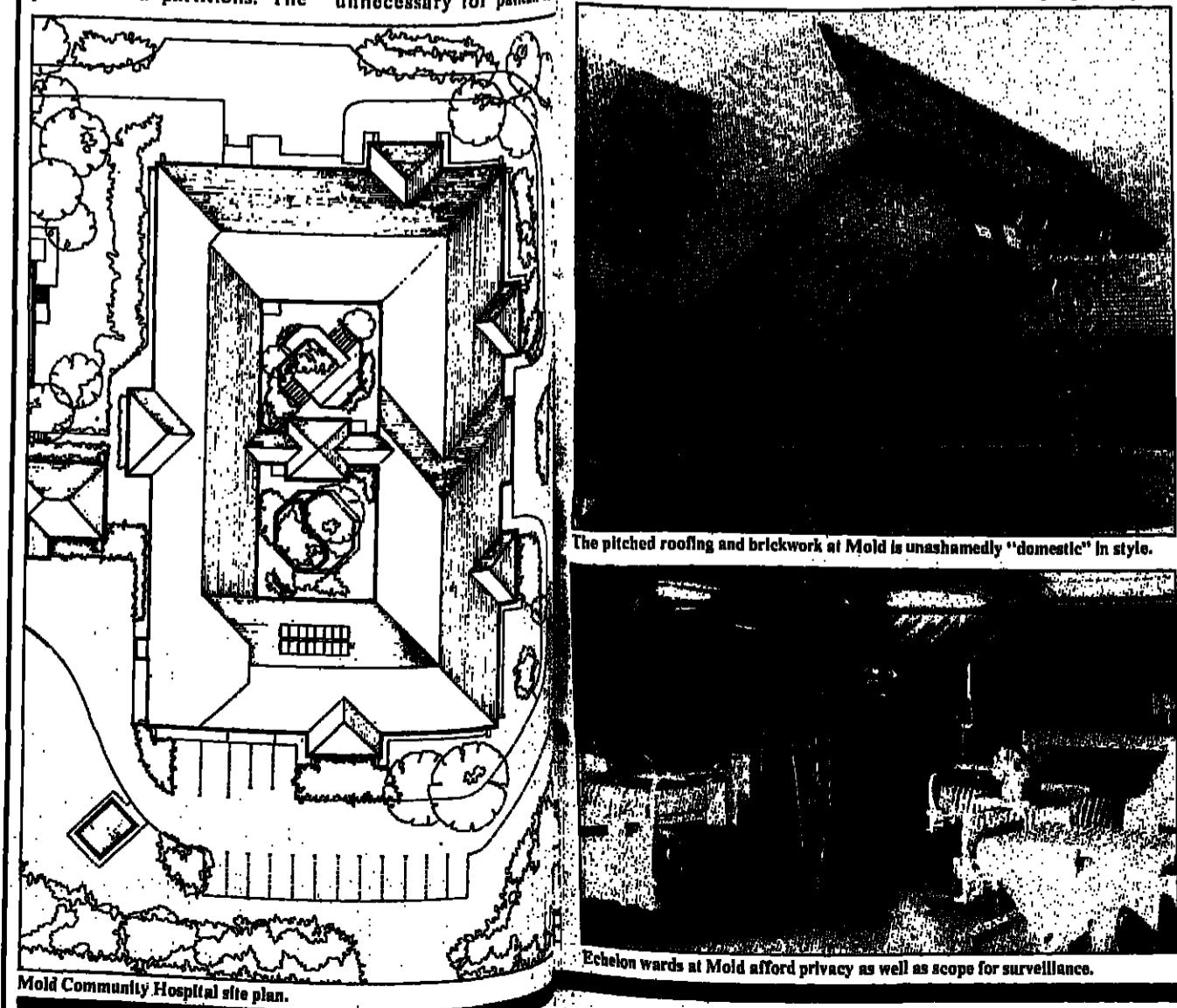
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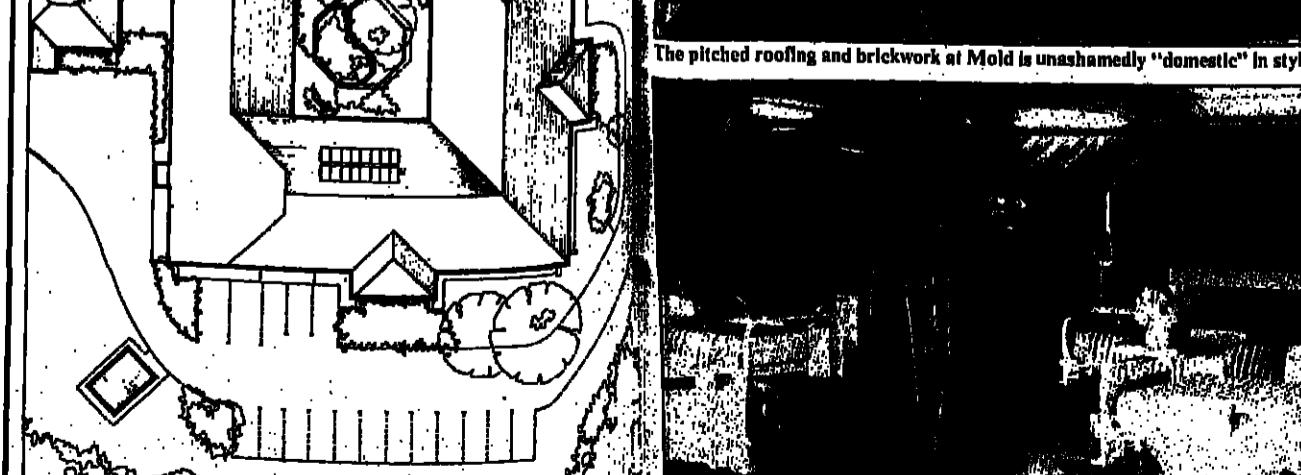


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Mold Community Hospital site plan.



The pitched roofing and brickwork at Mold is unashamedly "domestic" in style.

Echelon wards at Mold afford privacy as well as scope for surveillance.

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Hospitals

District nursing

from page 27
ventilation to flood in.

The courtyards provide an incentive for patients and visitors to look inwards when the external view is uninteresting. Car parking needs made soft landscaping difficult, so flower-boxes have been incorporated wherever possible and planted areas raked up to sill levels to soften the edges of the development.

The architects were keen to produce something which was obviously of the community. The buff brickwork and red-tiled roofs pick up on the styles of local buildings, and the apparent height of the new building is reduced by the diagonal bonding of the red brick coursing. The bays formed by the splayed buttresses at each corner of the building also seem to knock down its scale.

Inside the timber ceilings, facing brickwork walls, limestone and quarry tiles all contrive to remove the institutional edge for people who would much rather be at home.

The architects' solution was to produce two 20-bed units in

stepped wards of eight beds and four single bed wards clustered round the nurse base. From the console the duty nurses can keep an eye on 16 patients in the echelon wards while they have a side wall as well as the bed head wall creating an area of personal territory and privacy. The £1.3 million hospital has been a great success with local people since it opened in the beginning of 1984 and it has been awarded the 1986 National Eisteddfod gold medal for architecture.

The health authority architects followed up their success at Mold with a second community hospital at Ystradgynlais, northeast of Swansea. At Mold, the facility allows patients to be treated by their own GPs and provides geriatric day care, occupational therapy, physiotherapy, X-ray, out-patients and casualty.

The hospital serves a catchment area of 16,000 people and is built on the site of an old tin plate works on the banks of the River Tawe. There are 30 consultant beds for the elderly, eight for the elderly mentally ill, 14 for local GPs' patients and a 20-bed day hospital. The architects have shown the same commitment to producing an inviting centre for care and social contact. The hospital is in a busy area of the town and the central community focus of the design allows in-patients, outpatients, visitors and staff to mingle freely.

The site is exposed and the architects have countered this by sinking the building into the slope on the north side which also serves to reduce its apparent scale. The use of large extended

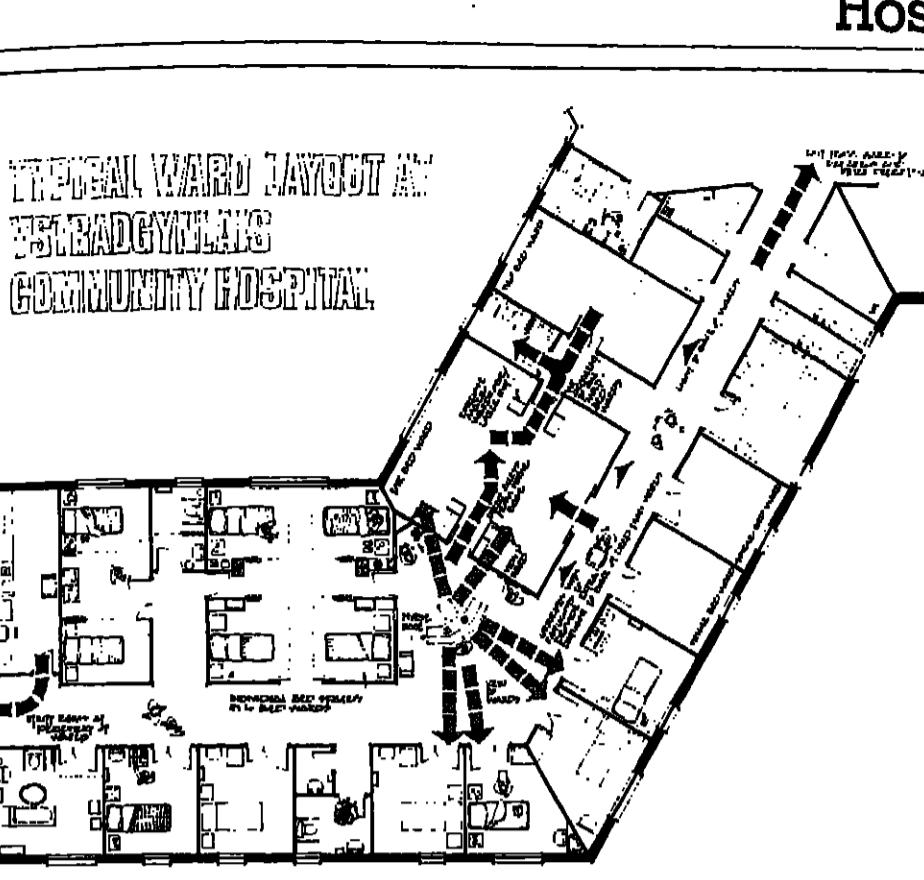
eaves, continuous sills, banded brickwork has the same effect and join the discrete units into one development. The eaves are the key, another important feature. Ystradgynlais - low energy consumption. The eaves shade in the summer but solar gain in the winter. The use of mounds of soil protect against the wind, building into the landscape also brought energy costs.

The rooms which are used by patients during the day, have been placed facing south, possible, with storeys.

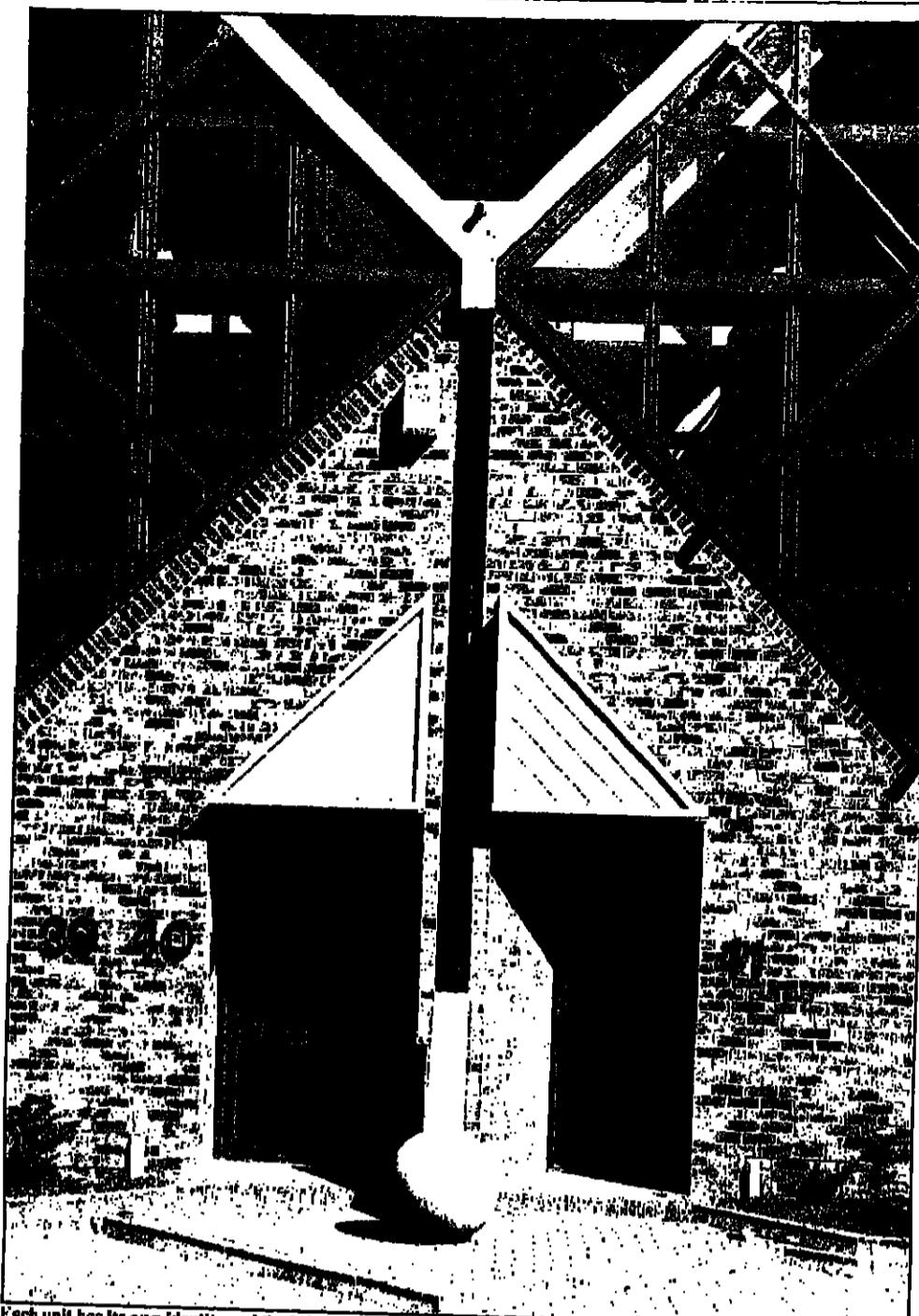
The five single-story wings were specified in the brief of access and mobility for the elderly. The architect joined them in a hexagonal-shaped court faced by entrance and reception instead of a sixth wing if space is needed. The design allows as much natural light ventilation to be used as possible.

Again in the ward areas, architects tried to achieve greatest surveillance - especially for staff working at night, while maintaining some privacy. The accommodation is made up of single, two-bed, four-bed wards. In the multi-wards wardrobes and cupboards are used to break down areas into more personal spaces.

The £2.8 million centre has been up and running for more than six months and is popular with users and staff alike, especially people in need of intense nursing care the long term care nearest district general hospital at Swansea.



Buildings



Each unit has its own identity and the brick coursing marks the junctions between materials.

If the development on site 3C of the Docklands enterprise zone is meant to pay homage to the Olsen sheds across the red brick road — about all that was there when development started — then it must surely be deemed a failure.

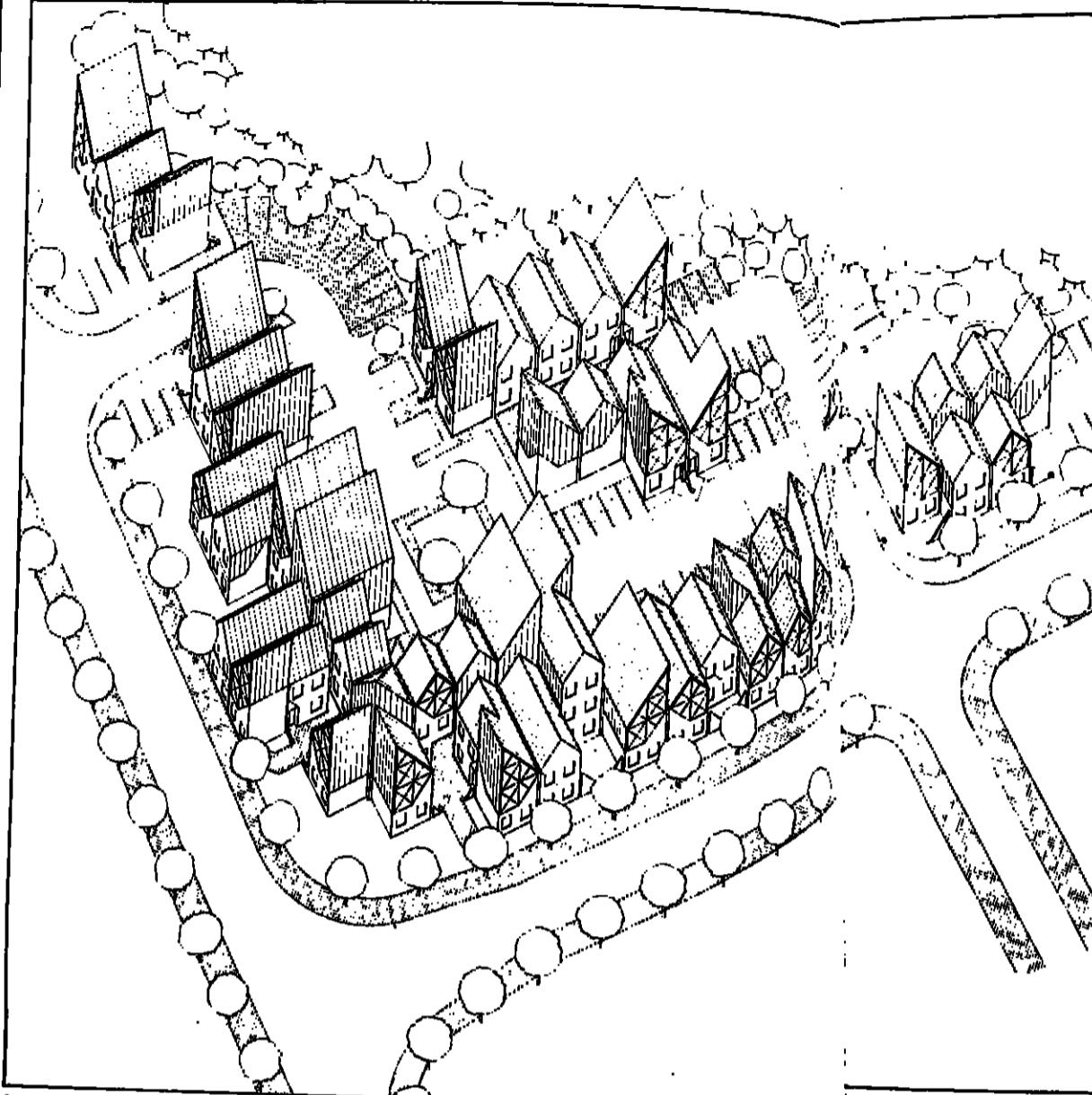
But architects Hutchinson Partners Libby & Co were determined to create something which rose above that industrial anonymity, stylistically if not physically. And Skylines does hold its own against the vast shipping terminal although it does not match its height. And, with costs per square foot which have more than doubled in less than a year, the developer — John Laing Developments — must consider the project a success. "There are big grins on the faces of the developers," says architect Simon Powell, "the first units were selling in October at £90 per sq ft, now they are going for £200."

Skylines was meant to challenge. Faced with the horizontal imprisonment of the wasteland, water and opposing sheds, and with plans already afoot for the even more imposing elevated Docklands Light Railway, the designers of the small office units on site 3C had no wish to conform. The London Docklands Development Corporation's stipulation that the units should be owner-occupied to encourage stability in the area gave plenty of scope for a new approach. The concept of buying an office with a lease, in much the same way as one might buy a house, was unprecedented in this country.

Starting though the design is, it was not intended to be entirely radical, but was to combine traditional with modern materials in an unconventional compromise. The offices had to

Fiona Gorman reports on a startling development of office units in the London Docklands enterprise zone on the Isle of Dogs.

SHARP CONTRAST



Axonometric of site 3C.

impress the bank manager with their familiarity if the money was to be forthcoming.

Now new buildings are springing up from the Docklands mud at an astonishing rate but, as partner Max Hutchinson explains, when the suggestion of developing Site 3C — as it is still referred to by the designers — was first mooted, there was very little to inspire. "Nobody believed in the place," says Hutchinson. "It was even before the red-brick road and there was little else but mud."

But like the legendary yellow street, the red bricks running round the Isle of Dogs have brought money and vision; the bleak sight which confronted Hutchinson is just a memory. "Everything was flat," says Hutchinson, "the sheds, the water and now the railway is another horizontal emphasis. The offices had to be an exciting, dynamic shape and create a striking silhouette to counter what was around."

The architects drew the essence of the Skylines from the vestiges of the working docks — cranes, boats, sails — to produce a fitting alternative for the eye. The elevated railway also meant that the scheme be conceived from a fifth plane of vision; the rooftops had to arrest the travellers speeding by. Skylines sits in one of the most critical locations of the enterprise zone, on the corner of the turning railway.

When Hutchinson Partners Libby & Co tendered for the land and the design, finally against three other architect/developer teams, models of owner-occupied offices and funding proved difficult to find.

Hutchinson admits that the practice's first scheme was wild — very colourful, with extreme pitch, greater height and an

apparent greater density. Although the LDDC took to the scheme in principle, it requested a few modifications to tone the project down a bit. "Our relationship with the LDDC," says Hutchinson, "was difficult but productive. They wanted to come to our offices and vet us, see what else we were up to. They

package, the LDDC retendered the site with Hutchinson Partners Libby & Co's design.

The second approved design was drawn up with the backing of John Laing Developments. The changes were drawn up with the help of LDDC architects Charles Attwood and Ted Holmby. Partner-in-charge Peter

Wallace recalls this as a time when their relationship with LDDC was at its most productive. "The policy of the LDDC is a much more stringent, for the purposes of this development it was not operating from a sound enough financial base. Rather than reject the whole

could do this instead . . ."

On the edge of the enterprise zone, the site is bounded by large-scale Docklands buildings, post-war four- and five-storey council flats and the red-brick road on two sides. The offices lie beside the roads to reinforce the street pattern and are arranged in four discrete blocks to create a

uniformity of image unites them. Brick coursing runs beneath the junctions of different materials — brick to glazing, glazing to cladding — to tie them together in one form.

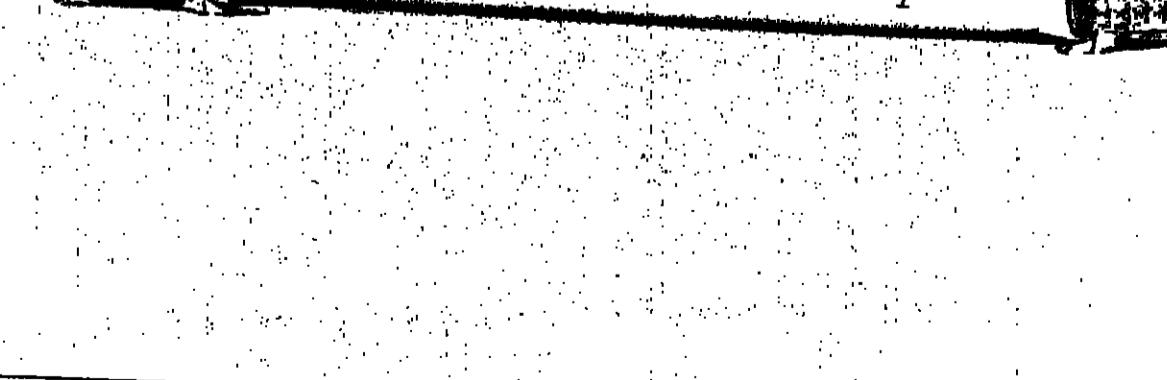
The units, which range from 60sq m to 418sq m gross, have been taken up by a variety of professionals — chartered surveyors, interior designers and solicitors. There is something for everyone: the privacy of conventional offices, which could be found in any Georgian conversion, on the ground floor, larger open-plan areas above and mezzanines in more than half the units.

The units are not disjointed. A uniformity of image unites them. Brick coursing runs beneath the junctions of different materials — brick to glazing, glazing to cladding — to tie them together in one form. The units, which range from 60sq m to 418sq m gross, have been taken up by a variety of professionals — chartered surveyors, interior designers and solicitors. There is something for everyone: the privacy of conventional offices, which could be found in any Georgian conversion, on the ground floor, larger open-plan areas above and mezzanines in more than half the units.

The junctions between materials did bring their own crop of problems; each had to be calculated individually since the angles were never the same twice and flashings had to be added to the gutters to refine the unsightly industrial finish. But with demand which outstripped supply as soon as the first units went on the market, the pressure was on to complete and the phased hand-over was cut back. The number of units was reduced from 41 as smaller units were merged to cope with demand for larger offices.

The architects would be the

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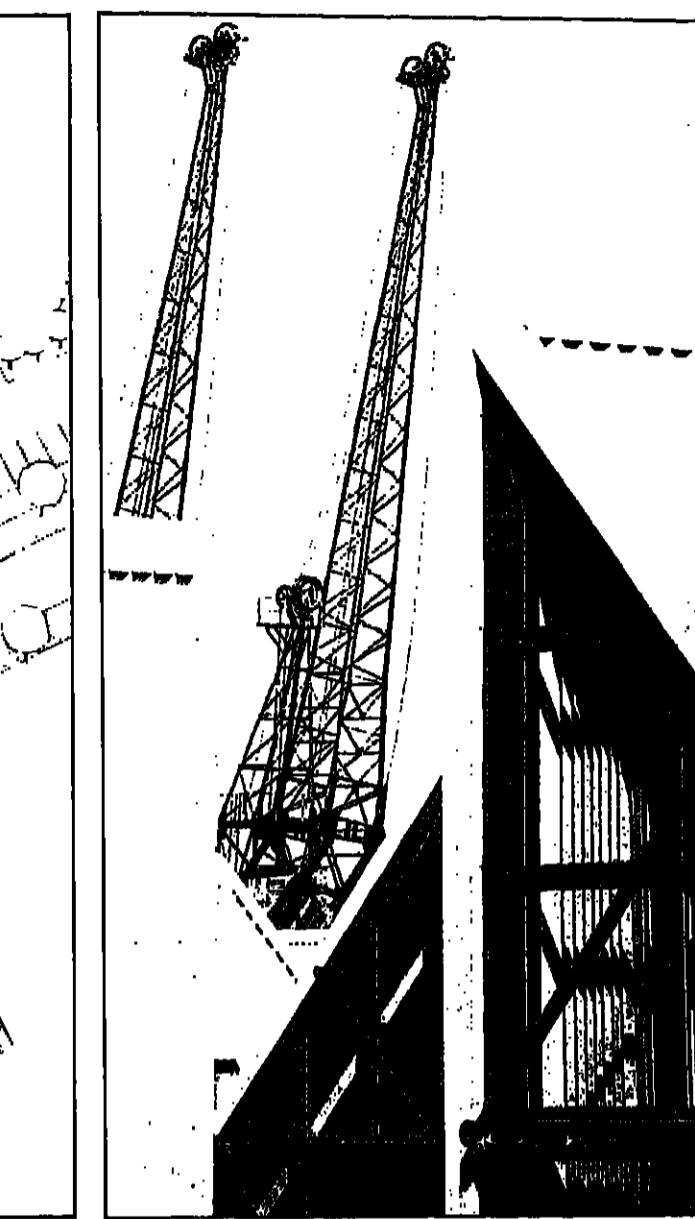
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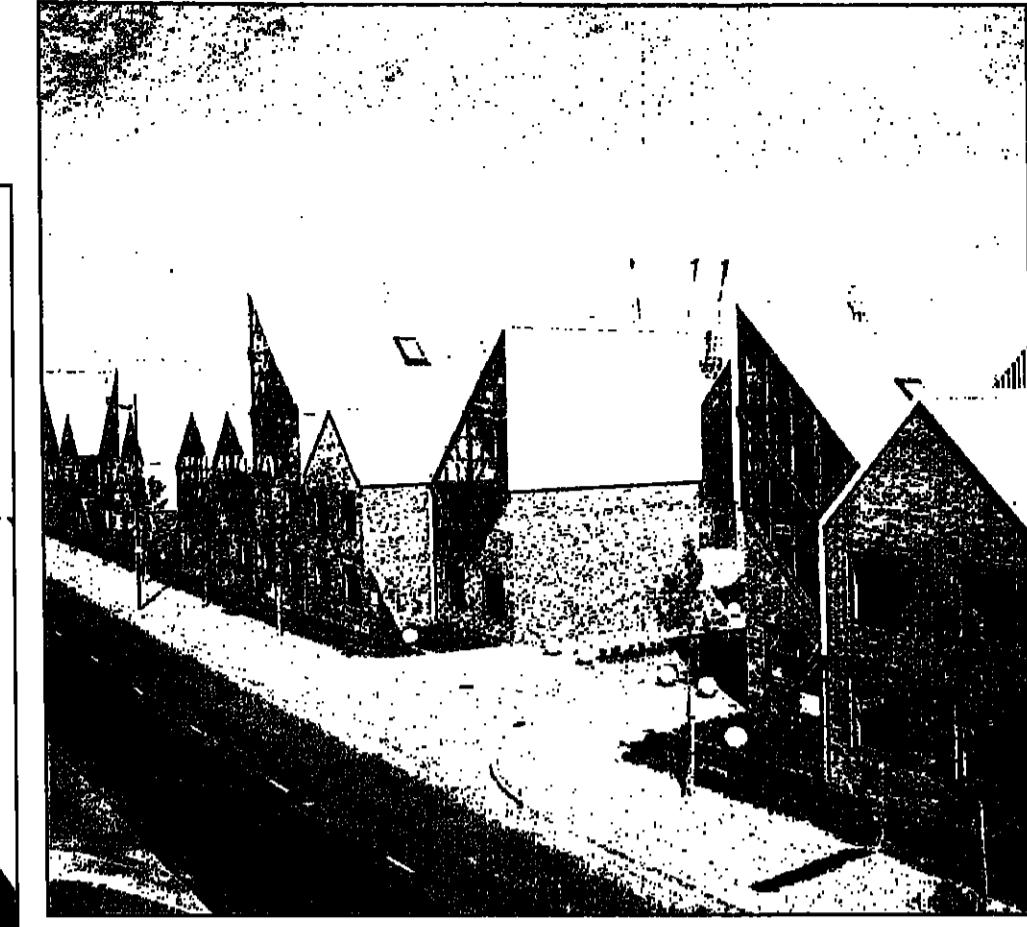
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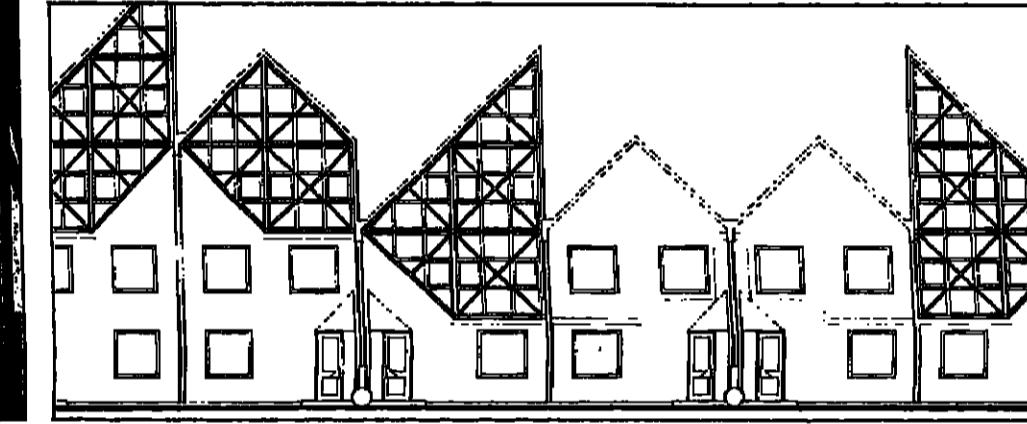
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The project responds to the docks environment.



Skyline provides a striking contrast to the horizontal emphasis of the Docklands area.



Although each unit is separate, themes connect the whole scheme.

wishes to see can see precisely where his money is going.

"The funding is coming from 37 different sources," says Wallace, "we thought we should talk an architectural language people are familiar with."

The units are not disjointed. A

uniformity of image unites them. Brick coursing runs beneath the junctions of different materials — brick to glazing, glazing to cladding — to tie them together in one form.

The units, which range from 60sq m to 418sq m gross, have been taken up by a variety of professionals — chartered surveyors, interior designers and solicitors. There is something for everyone: the privacy of conventional offices, which could be found in any Georgian conversion, on the ground floor, larger open-plan areas above and mezzanines in more than half the units.

The architects would be the first to admit that the money — £23.8 million — was concentrated on the exterior architecture and the interiors were given only standard finishes, to allow occupiers to stamp their own identities.

Most purchasers have adhered to the principle of buying and occupying, although one has been tempted by flourishing rentals to relet his five units. Hutchinson and company should never have worried about this.

All the offices were sold within eight months and John Laing Developments is certainly not worrying now.

Architects: Hutchinson Partners Libby & Co Client: John Laing Developments. Quantity surveyors: David Belfield & Everest. Structural engineers: W A Fairhurst & Partners. Mechanical and electrical engineers: ACDP (Integrated Building Services).

Sculpture

RAF Fulcher's sculptures possess that sort of eccentric spirit so often described by journalists as "very English". Few contemporary sculptors demonstrate a more explicitly architectural quality in their work.

His installation "Garden Front", enclosing the rear courtyard of Jesmond station, Newcastle, as part of the "Art in the Metro" scheme, possesses more than a hint of the jester's hat about it; it produces much the same effect on this pu-faced sub-Mesian station, figuratively, as a pock in the stomach might have had on Pope Innocent X.

Despite circumstantial involvement with architects at Jesmond, and a more direct collaboration with landscape architects at Liverpool Garden Festival Arena, Fulcher's is a spirit as yet oddly unexploited by theorists of classically-inclined architects in whom, automatically, we might presume an interest. Instead, his recent work has been confined to garden settings, such as the Chelsea Flower Show.

GARDEN FEATS

Tim Ostler on the architectural sculptures of Raf Fulcher.

Before I met him, I'd expected something of an antiquary... aloof, patrician — the artist equivalent of Quinlan Terry, perhaps. Fulcher is in fact a small, gnome-like man, with a tendency to wear a sidelong, irreverent grin. It is his wife Elizabeth Tate — an artist specialising in exquisite equestrian sculptures — who possesses the aristocratic manner. They live, improbably, in a cottage one near Gateshead, overlooking a wide industrial landscape (but just within sight of the sea).

Fulcher arrived at his interest in the picturesque by a rather

roundabout route. Graduating in 1968 from Newcastle University's Department of Fine Art, his first preoccupation was typical of the time ("What was I doing in the 60s dear?" he asks his wife, "I think you were making machines" she replies). But it was the poetic rather than the material aspects of technology in which his interest lay.

Intrigued by the ideas behind it,

he took part in a reconstruction

of

Vladimir Tatlin's "Flying Machine", c1910.

Art about machines has become inexplicably associated with Tinguely and his "useless machines". But Fulcher feels that these machines had more to do with the aggression of

technology. What Fulcher was contemplating was, instead, "a quiet sort of engineering". His machines were not intended as self-contained art objects, but as demonstrations of philosophical principles — or attitudes of mind. "The whole wobbly direction in which all that was leading," he says, in his curious turn of phrase, "was towards a vision of a new sociability brought on by non-antagonistic principles". It was the opposite of what he characterises as "percussive" machines, such as cars.

But before long technology lost its fascination for Fulcher: "What we were making then wasn't art, and it wasn't anything else. It was just a blind alley". Disillusioned, he stopped working for two or three years. His sculpture, when it returned, came as a direct reaction to his previous work and was the by-product of activities such as gathering, harvesting and aggregating. It usually took the form of primitive objects made out of dead materials and plant detritus.

Fulcher's work began to suggest connotations inherent in Rousseau's "Noble Savage". Primitivism became juxtaposed with the aristocracy. In a gallery installation appropriately called "County Life", ladies on horses were juxtaposed with vegetation mounted on frames mounted off the floor, and fragments of Chinese pottery.

Fulcher became interested in a more ordered form of nature, and thus to the idea of the garden — to a more traditionally English approach to the picturesque. But at the same time this was combined with an ideal Platonist vision of posts and lintels, of the primitive hut — "Adam's House in Paradise".

Between these two approaches to the natural world Fulcher feels there is a "very wobbly" connection (Fulcher's usage of the word *wobbly* denotes an idea which is vague, half-baked, not fully thought-through: but perhaps for that reason still open-ended in its implications). The result is perhaps whimsical, but the artist, for his part, prefers the term "lightness", on the principle that some of the strongest ways to say things are slightly off the cuff.

Fulcher's interest in historical reconstruction, dating from his work on Tatlin, and his new interest in the picturesque, resulted in the V&A giving him a job of constructing replicas for their exhibition of Humphrey Repton's work.

Raf Fulcher and Elizabeth Tate are two genuine architectural *nafs*. The clash between the one's quirky Batty Langley approach to classicism is balanced by the other's more aristocratic manner. There are no architects of this century of whom they are particularly

aware or admiring.

They are both, however, enthusiastic about Van Briggle, particularly his work at Seaton Delaval.

Fulcher is quite estimat-

ed when talking on the telephone:

"Because Seaton Delaval...burnt out the way it is... almost feel as though you're looking at a Van Briggle...you're looking at the reality of the whole thing... you're much aware of the basic concept."

A similar fascina-

tion

produced by Blenheim Palace's

bombastic outhouses, wh

baubles, ties, swags and all

possess the rhythm of ballads

juggled exuberantly in the air.

It was as part of North

Arts' enterprising scheme for "Art in the Metro" that Fulcher was asked to carry on what proved to be his most architectural work yet, at Jesmond Metro station in Newcastle. Here a quaint arch form is Millstone grit forms a central feature between copper-finished obelisks planted in timber boxes like exquisite topiary. The composition is set between the wings at the back of a semi-Messian glass box; through it, commuters can see a large field of closely-mown manicured grass.

In its context, the sculpture provides the architectural de-

coric

for which the architec-

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designed.

For instance, he was unable to use thick, vandal-resistant copper. Instead he used 22g metal on rot-proof plywood backing. The decorative finials are re-

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balls).

Foliage, however,

glass were edged with lead sheet cut in a zig-zag pattern. Timber, wherever used, was stained in one of two shades of green, giving it an algae-like patina.

In their comments, some visitors focused on the gloomy (Tate prefers the word "contemplative") atmosphere. "It's like a mausoleum, it's Mexican... a garden built by weirdos for weirdos".

But the popular reaction to the display was markedly favourable. This attitude was more than counterbalanced by visitors delighted to see "this sort of thing at Chelsea at last". American visitors, for some reason, seemed particularly sympathetic. The garden won one of the Silver Gill awards.

It must now be fairly widely established that one of the main barriers to collaboration between artists and architects is a lack of common preoccupations. Art and architecture remain divided by a no-man's land. Fulcher, along with his fellow artists Tate, Carter and Boisset, retains an artist's sensitivity to materials. But his work at Newcastle, Liverpool and Chelsea demonstrates that he has already made it more than half way across the barbed wire.

Sculpture



Fulcher's "Unacceptable Objects".



Overall view of the setting at Chelsea.

closed the central vista constructed out of rough timber, broken glass, and flint set in cement. *Jondis* blocks, and with Leda's dribbles in lead. Side and cross axes were closed by screens in Vauxhall plate-glass silvered with mercury (to give a mirror effect without the reflection). Fulcher feels this to be a valuable way of closing a vista in an enclosed space. The sheets of

glass were edge with lead sheet cut in a zig-zag pattern. Timber, wherever used, was stained in one of two shades of green, giving it an algae-like patina.

Tate's water piece at the crossing of the axes was a cross between a pool, a sundial, and something by Ian Hamilton Finlay. A circle of stone was inscribed with a flame/wave motif, and the words "quick", "silver", "waves" and "flames".

It could be rotated manually by means of a small silvered glass ball on a pole: "It's not really a pool, it's a sculpture", says Tate, "a stone puddle".

The planting used was kept deliberately simple in order to demonstrate the ease with which this sort of garden can be achieved in an ordinary urban garden. English yew hedges, encased in trellis, framed the plan, with yew and box topiary specimens in cone, ball and pyramid shapes dotted around the composition (the plants they used, I learned, were specially bred for exhibition and frequent transplantation. Like prize poodles, they are kept clipped and maintained, with restricted root balls). Foliage, however,

we might be forgiven a yawn at the mention of public sculpture; much of it at present is unloved and uncared for anyway. For Fulcher, however, it is intentional that "Garden Front" should achieve a derelict, ruined quality. What he regrets is that the minimal budget of £1,750 prevented him from using materials likely to weather gracefully enough.

For instance, he was unable to use thick, vandal-resistant copper. Instead he used 22g metal on rot-proof plywood backing. The decorative finials are re-pousse copper filled with grout. Here a quaint arch form is Millstone grit forms a central feature between copper-finished obelisks planted in timber boxes like exquisite topiary. The composition is set between the wings at the back of a semi-Messian glass box; through it, commuters can see a large field of closely-mown manicured grass.

"Garden Front" hasn't attracted the kind of hostile press reaction so often suffered by public sculpture. In fact, it's hardly attracted any attention at all. That so many commuters pass by without a second glance could be because, like one man

in particular, although he intended his sculptures to be lit from the sky, a tensile roof was added at the last moment. Not only were his sculptures now lit from below, but it was also necessary to wrap their sharp ends in old socks to prevent damage to the roof membrane.

The piece for Chelsea, collaboration with Tate, Carter and Caroline Boisset, was a far happier experience. Fulcher describes it as "our consolation prize for Liverpool".

Called "Illusion & Perspective in a Small Town Garden", the idea was hatched during the Liverpool project, during discussions with Caroline Boisset, a friend who was a member of the Royal Horticultural Society. The four of them realised that to take a stand at Chelsea would be a far more effective way of getting their work across to a large audience than to exhibit in an art gallery. As Carter points out, "In four days, you see 250,000 people".

The original plan was Carter's; but as the project went on, each artist tended to concentrate on certain elements: Fulcher working largely on the cross axis, Carter on the central axis, Tate on the central water feature, and Boisset taking charge of the planting.

The team had the kind of polemical aim as yet unfamiliar to the world of Percy Thrower and Harry Wheatsheaf. The ideas they intended to promote were the synthesis of the rest of Chelsea, with its "woolly thoughts, wiggly lines, bright colours, and *kitsch* jumble". The intention was to return to the values of an earlier age of horticulture, breaking the feedback loop of taste gripping the mass market. It is rather as if Leon Krier were to rent a stand at the Ideal Home exhibition.

The modern materials deployed by the artists in order to achieve this aim were intended to paraphrase those used in gardens of the late 17th century. Behind cockle shell footlights, rusticated architectural piers built of coarse shunting piers marked out the boundaries of the theatrical setting. A grotto



Detail of the grotto at Chelsea.

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Buildings

The invisible hand

from page 38
not doubt that Lloyd's have got their insurance policy for the future, and it works.

The rationale of its working is broadly as follows: just as Lloyd's is a confederal infrastructure, so their building is basically a concrete megastructure, a 12-storey shelving stack designed to carry facilities which have, due to obsolescence and wear, a range of shelf-lives; from short-term (computing) through longer-term (lifts, toilet chambers), to very long-term (the Adam boardroom). In order to enable easy replacement of these components, which comprise a prefabricated kit of parts, Louis Kahn's distinction between "served" and "servant" spaces is intensively and comprehensively developed.

But there is a profound difference between the display of services on the exterior, where their vertical distribution is exuberantly manifested in a display of ducts, cranes, lifts, pods, and articulations, and

their concealment in the interior, where their horizontal distribution across each level uses above ceilings and beneath floors. This endows the interior with a particularly fine realisation of the spacious and light, if somewhat lobotomised, serenity typical of international business minimalism.

The unity of the interior space is impressed upon the visitor immediately on entering the Room on the principal floor, which is raised slightly above street level to allow a half-basement to accommodate more public activities and access, with coffee house, restaurant, conference theatre and reception. The Room itself is double-storey height and bounded by a triple-glazed "wall of light" of frosted prisms inspired by Chareau's Maison de Verre, and fulfills Corbusier's dream at Centrosoyuz of a "breathing building" by ducting within its layers the air extracted from the interior.

The insulation afforded by these walls, together with the

locations of these towers lend a picturesque quality to the building's elevations from the street, but in fact the combination of a rational, orthogonal interior enveloped in an irregular, medievalised exterior finds its true precedent in those 18th century castellated stately homes, such as Robert Adam's Culzean Castle, which preceded the true picturesqueness movement of free planning in England.

It is these aristocratic mansions, and not the Victorian public realm of Street's Law Courts, to which Rogers has pointed in his talk on Lloyd's, that are the true model here, at least where "Gothic" comparisons are concerned, for the exterior, in the interior, on the other hand, the "Gothic" comparison (if one is going to make these rather far-fetched parallels) which Rogers implies in speaking of the "cathedral window" of the atrium, is clear: it is with the Perpendicular style, the "Merchants' (businessmen's) Gothic", whose boxy glass chapels spread over England in the 15th century. But to my eyes the historical styles most suggested by the new Lloyd's building are those from

the age of its founders at the end of the 17th century.

If the interior catches a hint of the four-square lucidity of Wren's City churches, with the mezzanines around the atrium above the principal floor of the Room like the galleries above the side-niches requisite in English churches, then the exterior recapitulates in the image of the machine the gawky, top-heavy and banana-fingered baroque, all oversize quoins, banded rustication, chimney-pots and bulls-eye windows of Hawksmoor and Vanbrugh. Suggestions of this period are encouraged by the re-creation at the centre of the Room, like a protestant pulpit, of the old Classical rostrum that carries the Latin bell, which is traditionally rung to announce disasters or great events.

In fact, electronic facilities for communication and data processing are spread integrally and invisibly throughout the building. The point where these surface and manifest themselves tectonically is at each syndicate's workstation, or "box", as it is traditionally known. User-participation in the design at Lloyd's is nowhere more evident (the Committee rooms excepted) than in these "boxes", which at the underwriters' insistence were constructed of hardwood in the traditional format of stiff-backed pews facing each other across a long table.

The trading-floor of the Room at Lloyd's is no stock market bullring; transactions are carried out in an atmosphere of calm across these benches, which also lend to the Room a faintly ecclesiastical or collegial air. Nevertheless, the boxes are in fact threaded with services distributed through the raised computer floor — via cabling, telephones, power, and individual air-conditioning.

The underwriter at his box works close to his desk, but if he looks up he sees the principal architectural gift of this interior to its occupants — the immense well of light and space of the atrium, which rises past escalators and mezzanines (eventually all 12 floors may be mezzanines). At present the upper levels are filled with subtle office capsules which can be taken out as the market expands) to culminate in a glass barrel-vault 93 metres above the floor of the Room. This atrium is not a private public space of the now common hotel lobby kind, but is the prerequisite of the underwriters themselves, and inspired, surely, like so many other features in this building, by Wright's Larkin offices.

It may be submitted that the great historical model here is the 1851 Crystal Palace. This is true on two counts. First, in respect of using advanced methods of prefabricating lightweight components to create a transparent framework, and secondly, in that here too there is an exhibition of temporary or mobile things within the permanent framework. But the "exhibition" model here is that of goods on sale in a supermarket. And while both Lloyd's and the Crystal Palace echoed ecclesiastical models (the Crystal Palace had a long nave with central transept like an English cathedral) the simplicity and public unity of the Crystal Palace is utterly lost in the mass of exterior servicing at Lloyd's.

It is only those on the interior who get to experience in light and space. Upward movement is dramatised and designed to bring to the underwriter's day a brush with the sublime. He can choose to rise through the building by vaulting the atrium on the escalators; or he may go to the service towers and, taking the glass-framed lifts which look out onto the street, contemplate

the City castle. Photo by Richard M.

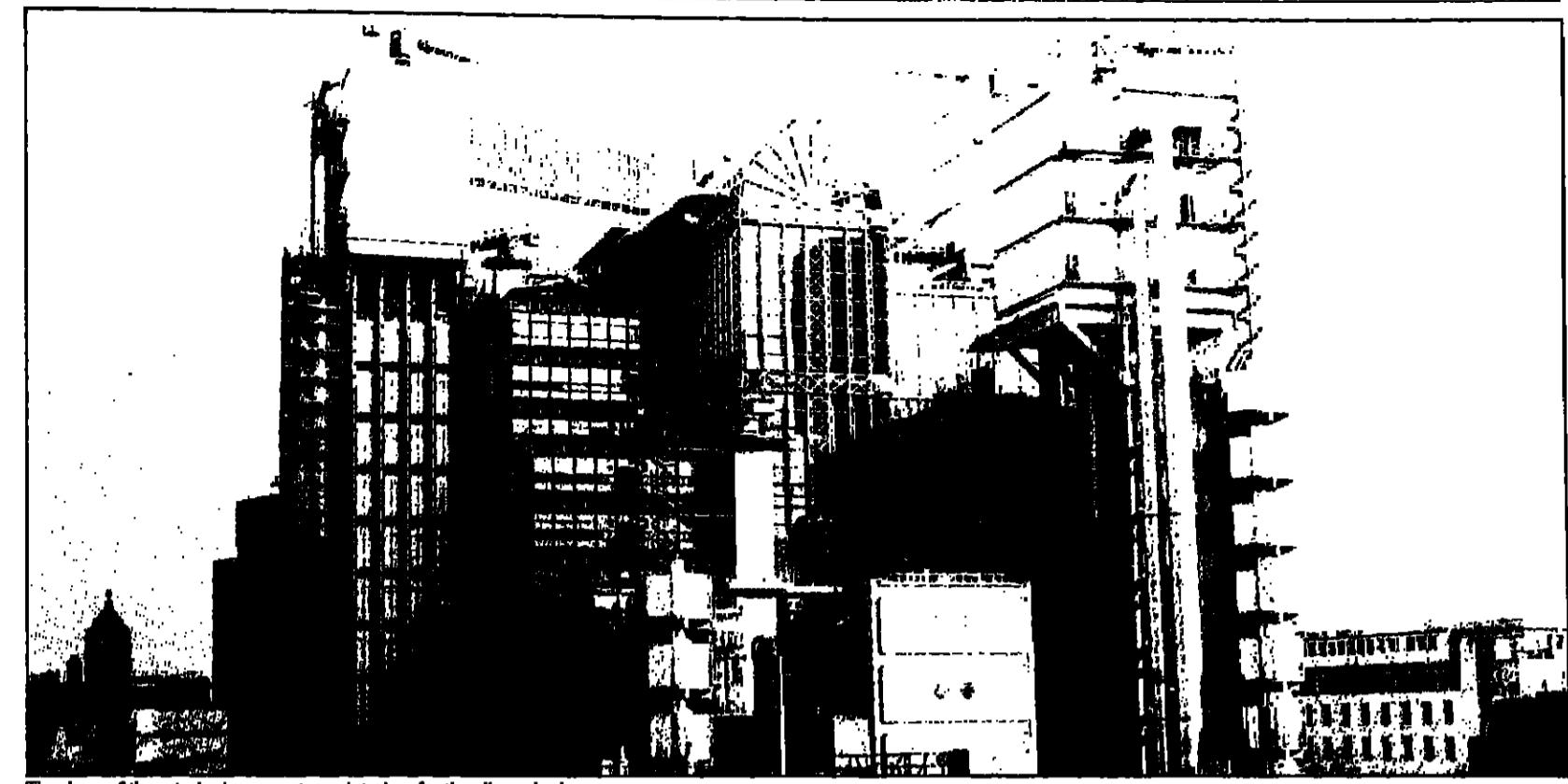
the City's ocean of roofs as it rises.

The whole functional effort of this building is dedicated to the untroubled servicing of the underwriter at his box as he calculates the fine divisions of risk into premiums and costs. Catastrophe and calamity are calculated in terms of digits and decimal points in an atmosphere undisturbed by discord or distraction. It is here that the functional philosophy of design must fulfill itself with the same impalpable permeation of fresh air and permanent dependency as insurance itself — you don't see it, hear it, smell it, but you know it's there. In the main, this serendipity is achieved by the interior of Lloyd's achieving the interior of a silent running machine.

What we have here is not, as one English critic said, "the romance of the machine"; for despite the San Elian flourish of the service towers, insurance is not a preoccupation of the aesthetic dynamist, no more than dangerous driving is of aesthetic interest to the underwriter. Was Marinetti insured

but this serendipity is literally swathed in irony on the exterior of the building, where every device of its maintenance is put on raucous display. It's as if the

Buildings



The chaos of the exterior incorporates an interior of rationality and calm.



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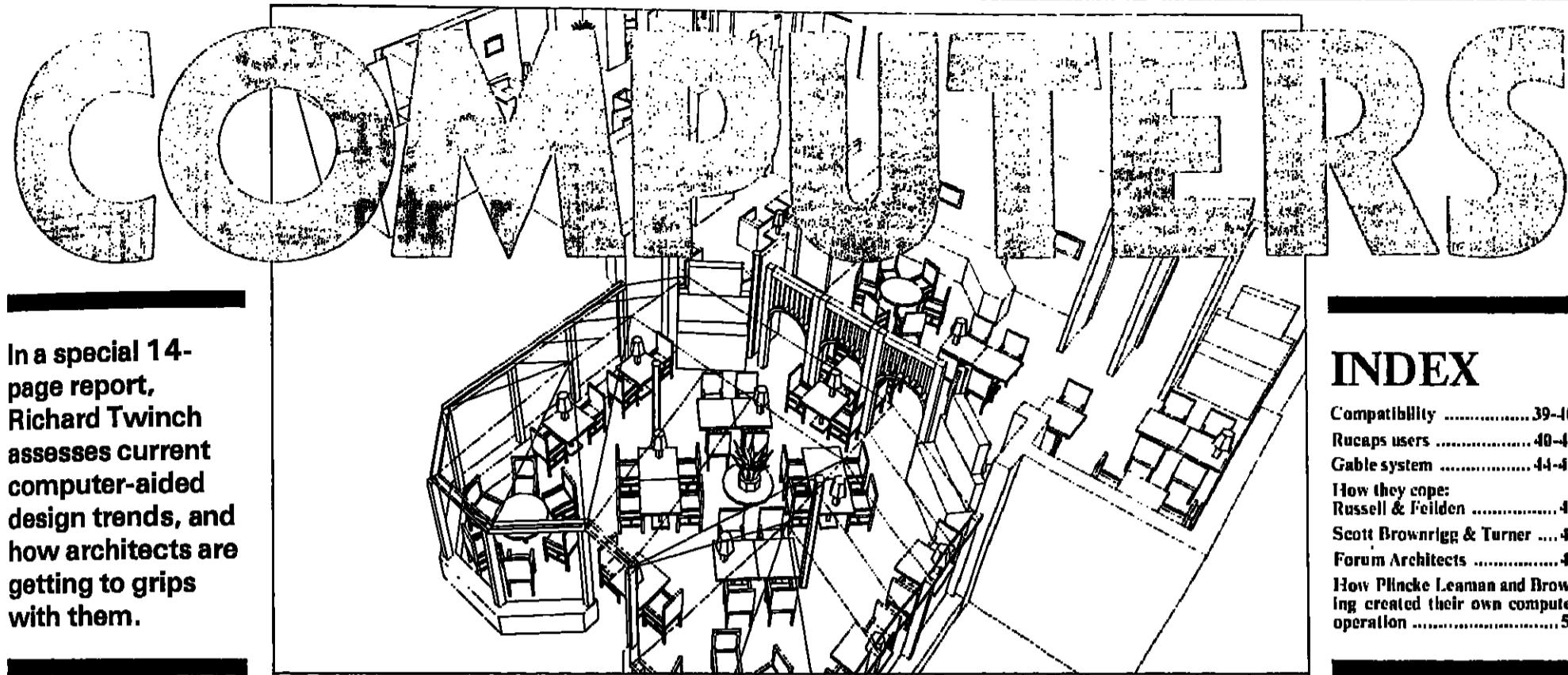
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In a special 14-page report,
Richard Twinch
assesses current
computer-aided
design trends, and
how architects are
getting to grips
with them.

Getting it together

PERHAPS the major preoccupation of many people already using CAD, as well as those still drawing up courage to enter the field, is how to ensure compatibility with other systems used by other professionals.

There are those who claim the only way to achieve stability is by sticking to one operating system and one hardware standard. In this there are at least two major schools of thought:

- IBM compatibility is all.
- UNIX is the operating system to use, linked to hardware that complies with certain international standards.

There are strong reasons to support these views of compatibility, not least vested interest, but they do suffer from historical and practical drawbacks.

Hardware is impossible to fix down to a standard, since technology is moving so fast. Any standard configuration is outmoded almost as soon as it is standardised (or before) by the arrival of a new chip or the development of a new process to make components faster and cheaper. Many early CAD systems relied heavily on Tektronix compatibility as standard, a compatibility that vanished overnight when the hardware was discontinued, leaving many high and dry. At present it is uncertain whether IBM will continue to propound its own PC standardisation, which has led to erosion of its profit margins.

D'Arcy Race have been successful in surviving and establishing an international reputation for themselves as a drafting bureau and as consultants, so much so that between Christmas and April this year, the Fitzroy Robinson Partnership bought them up in toto, and moved them into their offices in Portland Place. This seems to be beneficial to all parties, taking place overnight in business terms (three months).

The Fitzroy Robinson Partnership have acquired the technological expertise they needed. D'Arcy has gone on to research in America, and Race continues as managing director. D'Arcy Race Ltd is still continuing to practice as an independent company.

Beyond the dichotomy of

hardware and operating systems there are those who view compatibility of data interchange as being the essential feature of current and future CAD systems, a view which I share, and this article describes how several different organisations are addressing this problem.

D'Arcy Race

To understand D'Arcy Race Limited's approach to translators it is helpful to give some background information on the organisation, which was set up seven years ago by Dick D'Arcy and Steve Race, both architects who had worked on developing the use of CAD in hospital design for the Oxfordshire Regional Health Authority.

The authority provided the major impetus to the development of BDS (Building Design System), through to GDS (General Drafting System), by then Applied Research of Cambridge (ARC), which has since been taken over by McDonnell Douglas corporation of America (a fact much mourned by D'Arcy).

D'Arcy Race was established initially as a drafting bureau. The co-directors were aware that they had the requisite knowledge of CAD which could provide an entry into large-scale architectural design work. Naturally enough they turned to ARC to provide the CAD system which was implemented on a then state-of-the-art PRIME computer.

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Beyond the dichotomy of

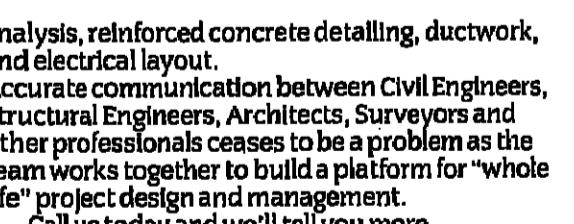
One way to build a reputation

Today, the designer of the Leaning Tower of Pisa would probably end up in prison rather than in the history books. And all for the sake of a breakdown in communications between architect and engineer.

Thankfully today, technology is available to prevent this happening, whilst simultaneously saving time and increasing profitability. It's a CAD system called GDS.

GDS builds the links between different disciplines - assisting in the preparation of drawings with its new 3-D modelling and comprehensive draughting capabilities. GDS drawings then become the template for other members of the design team, and form the database for maintenance engineers and facility managers.

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Computers

From page 39
pendent drafting bureau (remaining as a company separate from the Fitzroy Robinson Partnership), employing a mix of architects and technicians to supply a variety of services: simple drafting, software development, design and CAD consultancy.

One feature that attracted Fitzroy Robinson to D'Arcy Race was their involvement with software development, in particular direct translators from one CAD system to another, eg, GDS to Intergraph, GDS to Autocad etc. The need arose initially from D'Arcy Race's own bureau work, and subsequently from requests through the "grapevine".

Race is a pragmatist by nature and feels that in translation one should use what is "necessary, useful and available" for any one job, rather than be dogmatic about operating systems, protocols, hardware etc. He is not complimentary about the efforts of other bodies (including the RIBA), to develop translators which are encumbered by "intellectual constipation and bureaucracy". D'Arcy Race employ a spec-

BSRIA

As with the bureau service, the translator software works at several levels, depending on whether it is just the question of transfer of the "picture" for viewing and printing, or whether the original data is to be modified on the secondary system. The latter naturally involves much more work and requires decisions being made on the transfer of say a 2-D "object" in GDS into a series of "layers" as in Autocad. Having prepared translators, D'Arcy Race is proposing to sell them to other clients. One piece of software is being specially developed to translate information from GDS to Ordnance Survey maps, and other formats.

This is valuable and useful work, and undoubtedly is a growth area in software and indeed hardware development, as proved during the writing of this article by the arrival of a 14-page brochure from a firm called Connexions whose sole business is to supply cables between micros and micros and peripherals (printers etc.).

What is required is a body to decide which subset applies to what data (is what appropriate for specification notes, what to graphical symbols etc), and this is now being done by a new CAD/CAM data exchange technical centre based at the University of Leeds.

CalComp

The purpose of all this work is to move towards a common graphical and alphanumeric data pool from which the different disciplines can communicate. An example of this in practice is in recent developments of the CalComp CAD system which has recently, in conjunction with BSRIA, been demonstrating its new developments in integrated services and CAD design as part of a series of educational seminars.

Integrated services CAD is not wholly new, but what is new is that to a large extent the software designs the ductwork etc from parameters entered by the engineer and automatically produces the actual drawing to match the calculated specification. This is obviously very powerful and the sort of application which makes it amount to the need to communicate better between graphical systems and disciplines. As yet these are largely based upon USA practice.

Such ideas are by no means new, but their implementation is slow and learning how to use them is taking time. We forget just how new CAD still is in design terms and how many new concepts are still being invented. The booklet charts the history of development of the major international standards and concludes that the system most likely to succeed is known at present as IGES (Initial Graphics Exchange Specification). This in turn is due to evolve into PDES (Product Data Exchange Specification) and eventually all become known as STEP!

This sounds confusing and goes a long way to explain why D'Arcy Race have opted for the direct approach, but it is undoubtedly necessary and the good news is that it is all tending to work towards just one international standard. How that standard will then be implemented is another matter. At present, just because software

Getting to grips with Rucaps

ON September 5, I reported on some of the recent developments of the Rucaps CAD system, which is developed and sold by GMW Computers of Berkhamsted. The articles here describe the experiences of two practices in Kent writes Richard Twinch.

Both are relatively new to Rucaps. But otherwise have very different practice profiles and experience. My main concern is in showing the decision making processes that have gone on in choosing a system (in this case Rucaps) and the experiences and problems facing the practice in learning to make the best use out of this type of CAD.

PPI Consultants

PPI Consultants is a medium-sized interdisciplinary practice.

Trunbridge Wells that has been running for some 16 years as an incorporated company with unlimited liability. PPI currently has some 40 staff which includes five qualified architects, a civil engineer and structural engineer and a large M & E contingent which provides the largest proportion of staff. The general feel of the practice is of a well-established business.

Brian Mend, the senior architect and one of the original directors, was the driving force behind the purchase of a computer system. PPI had been aware that there was a need to computerise as long ago as 1981, but it was not until last summer (1985) that it finally decided to go for a Rucaps system. This, as Mend admitted, was largely a matter of intuition and discovering which system they felt most comfortable with. At the same time their decision was based on a number of very rational criteria:

(a) The system should be essentially 3D (despite being advised by some that they would not use this facility).

(b) It should tie in with systems used by both their clients and contractors. The PSA are important clients so their views were taken into account (PSA/CICA report on CAD that came out in October last year).

(c) Two of the large M & E contractors (Young Austen Young and Haden Young) that they dealt with on a regular basis were already using Rucaps.

(d) As a multi-disciplinary practice they required solid-modelling and the facility for cost implications, eg clash detection, eg ductwork

and steel frame.

(e) They had a large contract worth over £1 million pounds that is suitable to be worked on using computer system. Before purchasing the system they made sure that their client (Ciba-Geigy) was happy with this choice.

The system they chose was Rucaps Colour system with a digitiser. Prime 2250 computer, Benson 16 plotter and its additional 1/4 workstation which can view graphics, set up plots and allow standard items to be keyed-in.

The cost was about £100,000. PPI particularly chose a more expensive "intelligent" plotter than the standard provided by GMW as part of Rucaps. This allows for greater flexibility in scaling, rotating etc., but as one user subsequently pointed out, this could be a double-edged sword, as even a straightforward printout to be set up by a sequence of commands that requires learning and still the plotter needs constant attention when running to replace worn-out pens etc. The output, however, does look very good. The plotter also generates a lot of noise, and is kept in a sound-proofed room away from the rest of the computer system.

So far GMW have trained people to use the system, and another four are undergoing training. Mend pointed out the cost of this, including machine time costed at £40 per hour, works out at between £2,000 to £3,000 per person, and that the cost of training at present stands at £30,000.

PPI are committed to make the system work and are aware of the cost implications, which for some practices can reach £500,000 over a five-year period.

So far the M & E side were well placed to recruit competent staff at out-of-London rates and feel that the expense of training many people will keep the running costs down in the long run, since they will not be reliant on one or two "experts" who might be tempted away by higher salaries, leaving PPI with the problem of recruiting skilled staff at premium rates.

Brian Mend was full of praise both for GMW and for the Rucaps Users Group, which he had found to be supportive and helpful and had taken out the full maintenance contract on both hardware and software, that would enable PPI to be kept up to date. As far as installing the system was concerned, GMW had attended a full staff meeting where everybody, including the secretaries, were introduced to the system and had their questions and fears answered. Mend agreed that this is an essential exercise if a system is to be used efficiently and successfully.

One thing they are working out at the moment is the order of work. Having fixed the site and building layout, the structural engineers had taken over the system and were entering all the general steel arrangement data into the building model of the factory in preparation for the steel subcontract tender. This could have been a hold-up for the architects in other circumstances, but as it turned out the specification for the design of the laboratories had not been finalised. This meant further architectural work was held up in any case. In the meantime an architectural technician was entering catalogues of standard elements (basins) into the data bank; an important prelude for doing the detailed laboratory layouts.

So far the M & E side were

Computers

lagging behind the architects and structural engineers, but it was thought they would catch up once their work really began in earnest on the current job. The architects were not expecting to do their working details using the system. For such a wide-ranging practice just having one full terminal is going to prove to be a limitation, and more terminals will need to be added shortly.

PPI have not fully used the clash detection routines, which are not "automatic" but show up as a different colour on the screen when they are searched for. Padley would also like the parametric package (where you can vary dimensions for a given component, eg a staircase). However, like everything at this level of operation, this is an extra even on a £100,000 system, and extras tend to have three zeros after the first digit!

Padley was surprised to find limits on the use of text that had been resolved years ago on far smaller systems such as Robotcam which had used previously. The 3-D module (Autoprod) does not support text at all and even in 2-D mode it is not possible to mix upper and lower

case letters. Apparently these are matters currently undergoing development by GMW, one would hope that such basic facilities would be part of the standard upgrade service rather than new modules that have to be bought afresh.

Note: Since researching this article in June, Rucaps has indeed been amended to include facilities for upper and lower case letters, as I have been reliably informed by the managing director, John Davison. In addition this facility has been included free of charge to existing users. It is heartening to find such alacrity in rectifying shortcomings and responding to user requirements — not many managing directors of CAD companies can be that concerned with such details!

Generally speaking, PPI and their Rucaps system seem to be settling in together comfortably with no shortage of work. Being a mature practice they do not seem at present to be intimidated by the cost of running the system and are looking forward to reaping the benefits that it should offer. I hope to be able to give an update in due course.

continued page 42

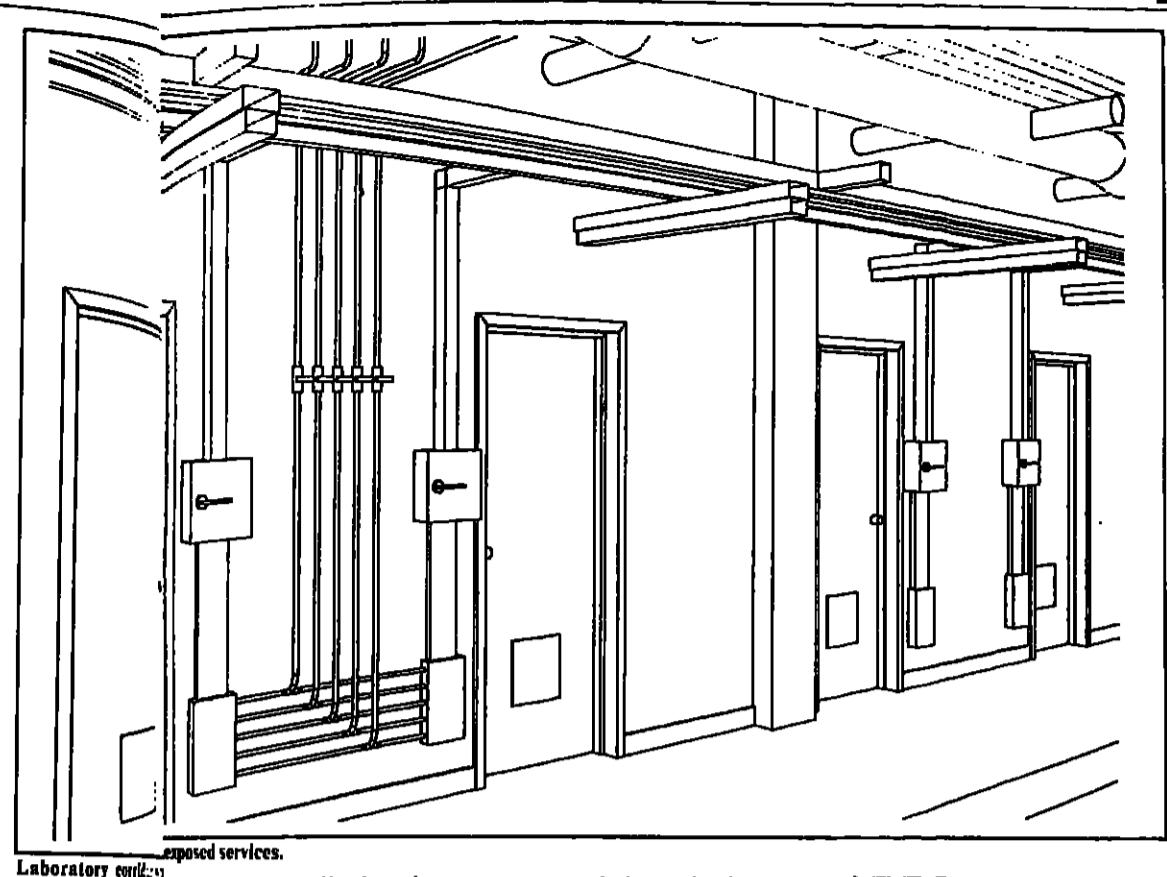
Drawing award

ARCHITECTS Frank Shaw & Partners of Chesterfield have won this year's computer-aided draughting (cad) competition, organised by the manufacturer's of the Rucaps cad system, GMW Computers of Berkhamsted.

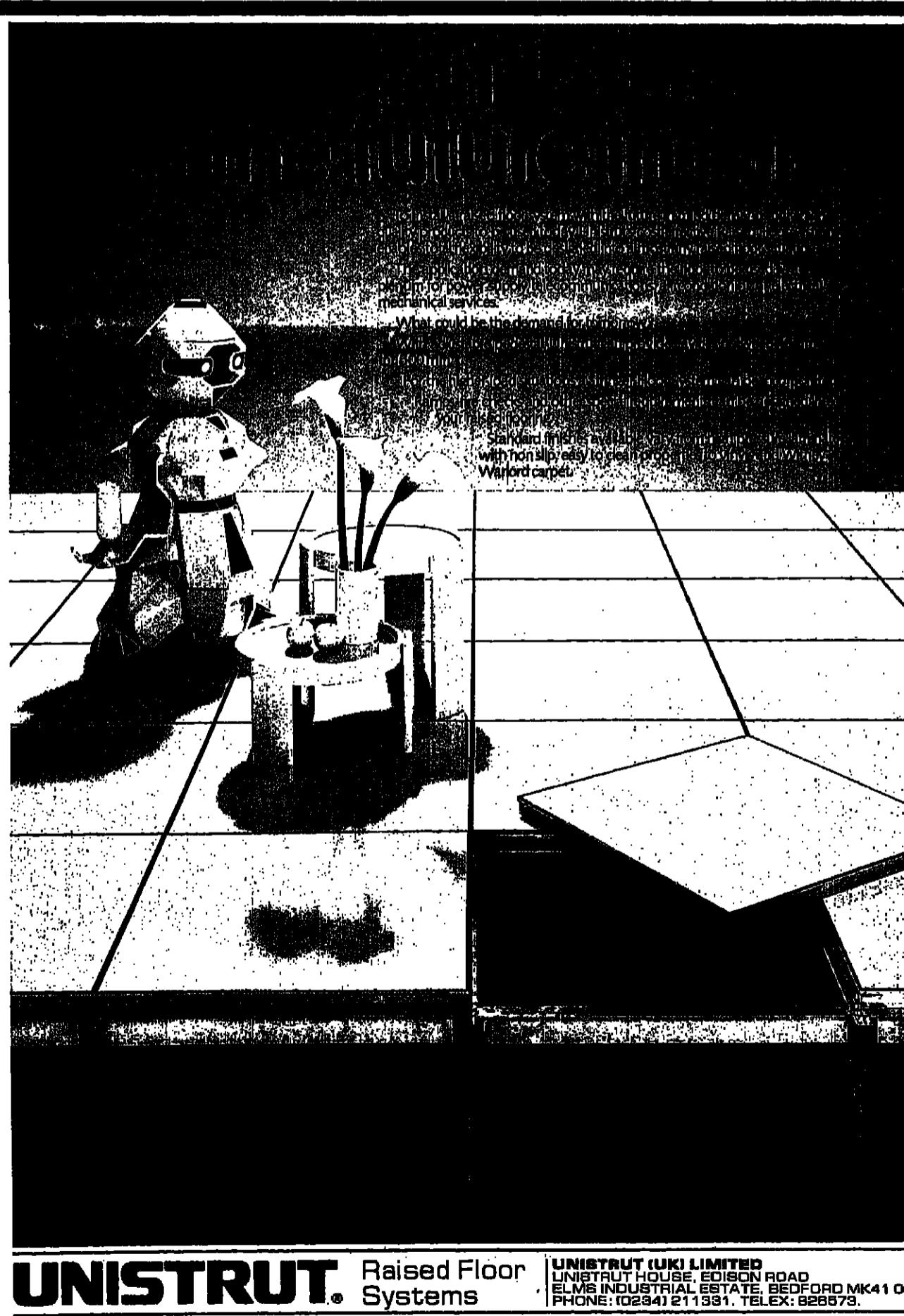
Entries were received from both national and international computer users, now numbering 96 in total.

There were three categories of entry, with Paul Bower of the practice winning category 1 and £500 for the most comprehensive visual drawing of part of a proposed building. Lynne Haywood of the practice was placed a highly commended second in this category.

Bower was also highly commended in category 2 for his submission demonstrating the use of the system in producing three-dimensional visualisations from a proposed building.

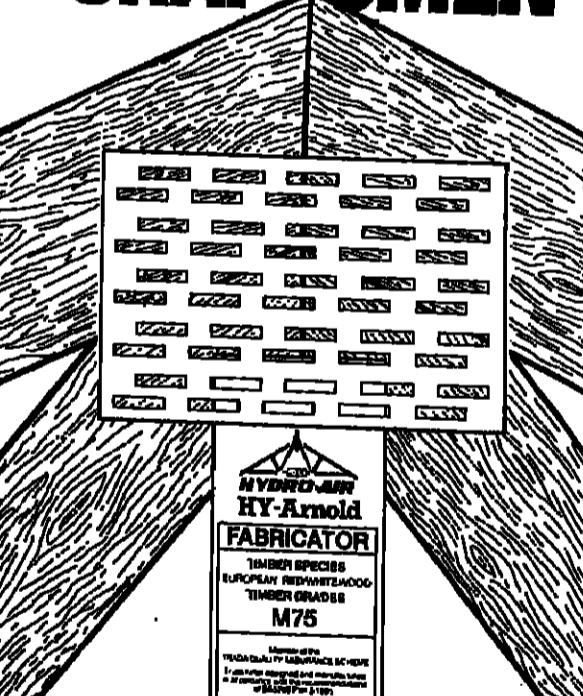


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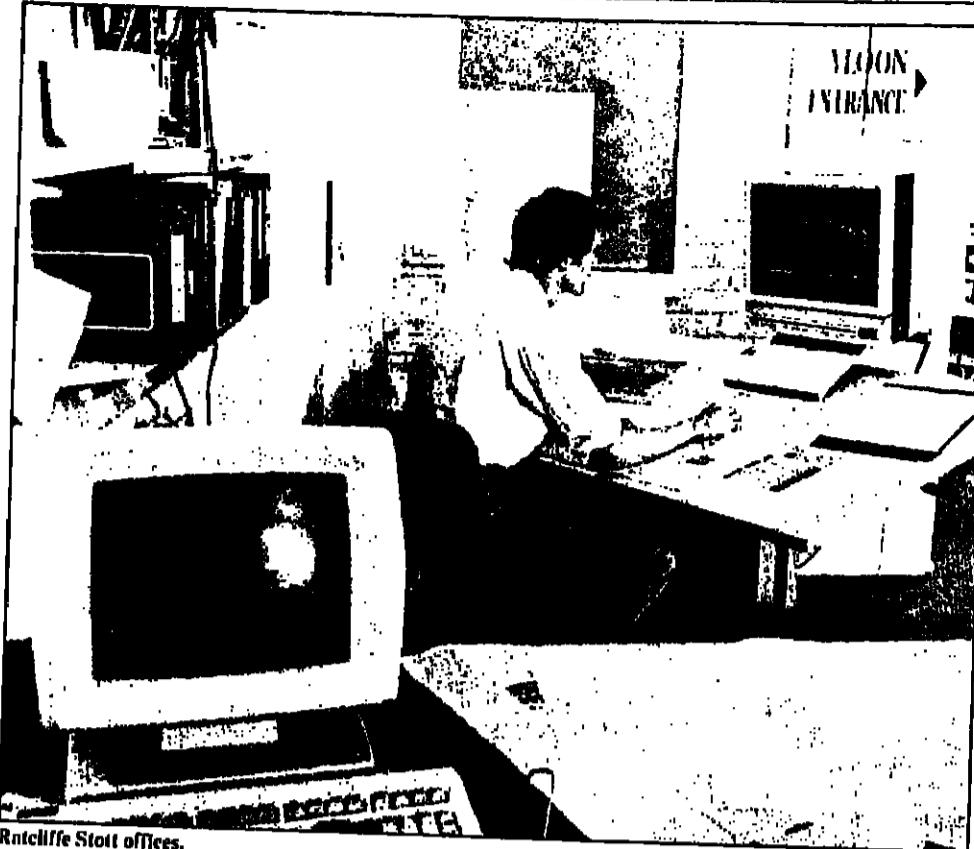
WORK

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Ratcliffe Stott offices.

Ratcliffe Stott Associates

RATCLIFFE Stott Associates are quite a different architectural practice from PPI Consultants. For a start they are a young firm (three years old), quite small (10 people including four qualified architects, two interior designers) and they concentrate on architectural and interior design work, much of which is interior refurbishments of hotels and restaurants.

The work I visited was a hotel, restaurant and bar conversion for the Harvester Group, recently affected by the Hanson takeover of the Imperial Group. The largest building so far completed on Rucaps is a £2.6m hotel in Ashford, now under construction. A feature of their work is direct running of contracts in which they participate actively in the final stages of fitting out — on the principle that what the client sees in the end counts and that this is too important to be left to contractors.

Mike Stott was for some time senior architect for Trusthouse Forte Hotels, with whom he was responsible (among other buildings) for the attractive Post House Hotels just outside Cambridge and at Wrotham in Kent. His wife, Jill, is an interior designer, and together in 1983 they broke free from the constraints of corporate life to set up Ratcliffe Stott Associates.

While at THF, Stott had carried out feasibility studies on the use of appropriate CAD and had come to the conclusion that Rucaps was the best system for THF, who balked at buying a system at the last moment. Another close link Ratcliffe Stott had with Rucaps was that Stott had known John Davidson (the managing director of GMW), from the early days.

Once set up, it was quite natural for Ratcliffe Stott to wish to go for Rucaps, having seen the need for CAD in the field of hotel and restaurant design where millimetres of table/bed space can determine the commercial success of a business. At first Ratcliffe Stott rented a DEC system from GMW Computers since GMW were interested in helping set up their new practice with Rucaps. Ratcliffe Stott started by being committed (and still are) to making CAD work as a 2-D and 3-D design tool rather than just a working drawing production mechanism.

The major problem from the outset was the need for expertise in handling the system. The practice had started so well that Stott himself did not have time, nor did he really want to be, the computer manager. The answer was found in an advert (placed in BD in October 1985) looking for "A Lion Tamer to control a Rucaps CAD of a Beast". This came to the attention of Ian Bevan, a qualified architect who had been churning out working drawings of hospitals using Rucaps for Frank Shaw & Partners in Chesterfield for five years. His reply started "Dear Ringmaster" and consequently he got the job, finding that New Ash Green was unique in the South-east in having a pleasant rural environment and affordable housing.

The first thing Bevan did was persuade Ratcliffe Stott to upgrade from the DEC system to the Prime 2230 which he had found to be vastly superior when installed at Frank Shaw's. This was done, at which stage, Ratcliffe Stott took the opportunity to rationalise the whole system to a lease purchase at

little extra cost per month, although over a four-year period.

The first system had been set up in a green tent in the New Ash Green office to protect the system from dust and heat. At the time I arrived to see the system (mid-June) the unit had moved across the block to bright new offices it had made itself, and the computer plotter (Benson 1322) was installed in their own purpose-built, air-conditioned, sound-proof unit. What manufacturers say, it is important to keep computers cool, because heat degrades chips, which can cost a lot of extra cost.

From an initial impression it is clear that the use of computers has permeated the office. For instance, the accounts and sheets have been on computer since the practice started. Digital Rainbow micros, purchased as part of the original Rucaps package. This includes the practice administrator, a standard accounting software programme (Pegasus), word processing (Wordstar) for letters, and a spreadsheet programme for job costing. It is so well established that it is hardly commented upon. The Rucaps system (AO digitiser and SigmaX colour scanners) is set up in the centre of the office and is used mainly by Bevan and a young junior designer.

Bevan disagrees with the policy of training lots of people simultaneously, because it poses a large economic load on the office. Unless the system is used regularly, training can soon be forgotten. Ratcliffe Stott are thus pursuing a gradual policy of acclimatisation and training for their other staff.

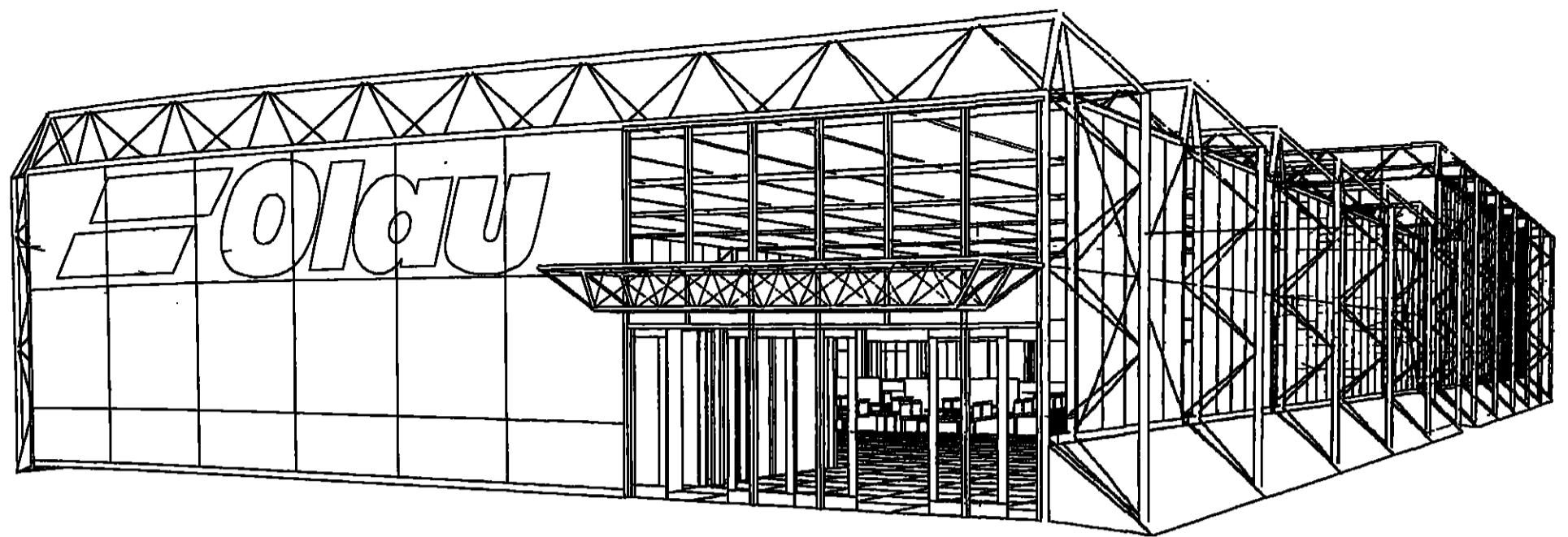
The CAD system has proved itself effective in capable hands particularly in the hotel design at Ashford where the client was delighted to see for the first time all the furniture set out on the floor plans. But Ratcliffe Stott did not, on this occasion, take working details using the computer, finding hand detailer more efficient for this type of building. Large sections of spec notes were done on the word processor and pasted on to the drawings to further increase capacity, within a tight working drawing programme. The system was, however, very effective as a production tool, including a bureau service role, structural engineer for all base negative general arrangement drawings.

The 3-D facilities are effective in quickly replanning restaurant layouts due to fast-moving client alterations, and in showing 2-D and 3-D alternatives (see illustrations). For a small practice the main problem is in continuity of work, ie in finding suitable sized projects with a degree of repetition where CAD is most effective. Their criteria for deciding whether or not to put a scheme on to Rucaps are:

- (a) how effectively CAD would be used as an appropriate technique for the job;
- (b) whether the computer is available/extension of working day;
- (c) client's expectation of whether CAD would be used;
- (d) effectiveness of CAD as a sales support tool.

The efficient use of the CAD system is naturally a major preoccupation of the senior partner, particularly since the cost of maintenance alone (hardware and software) is in the order of £1,100 per month. One reason for investing in the system is the ability to do large (and even huge) jobs with only a small workforce. It is hoped that a major contract in the Mediterranean will shortly fall on their desks (or rather on the monitor), at which time they will be able to afford to add a further colour workstation and colour solid modelling capability, the latter

Computers/Rucaps



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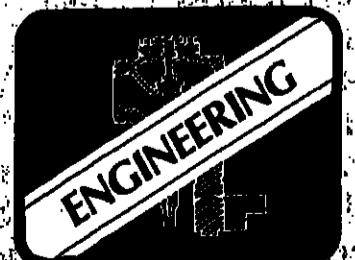
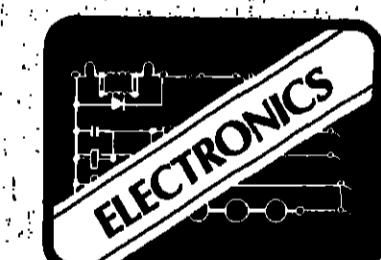
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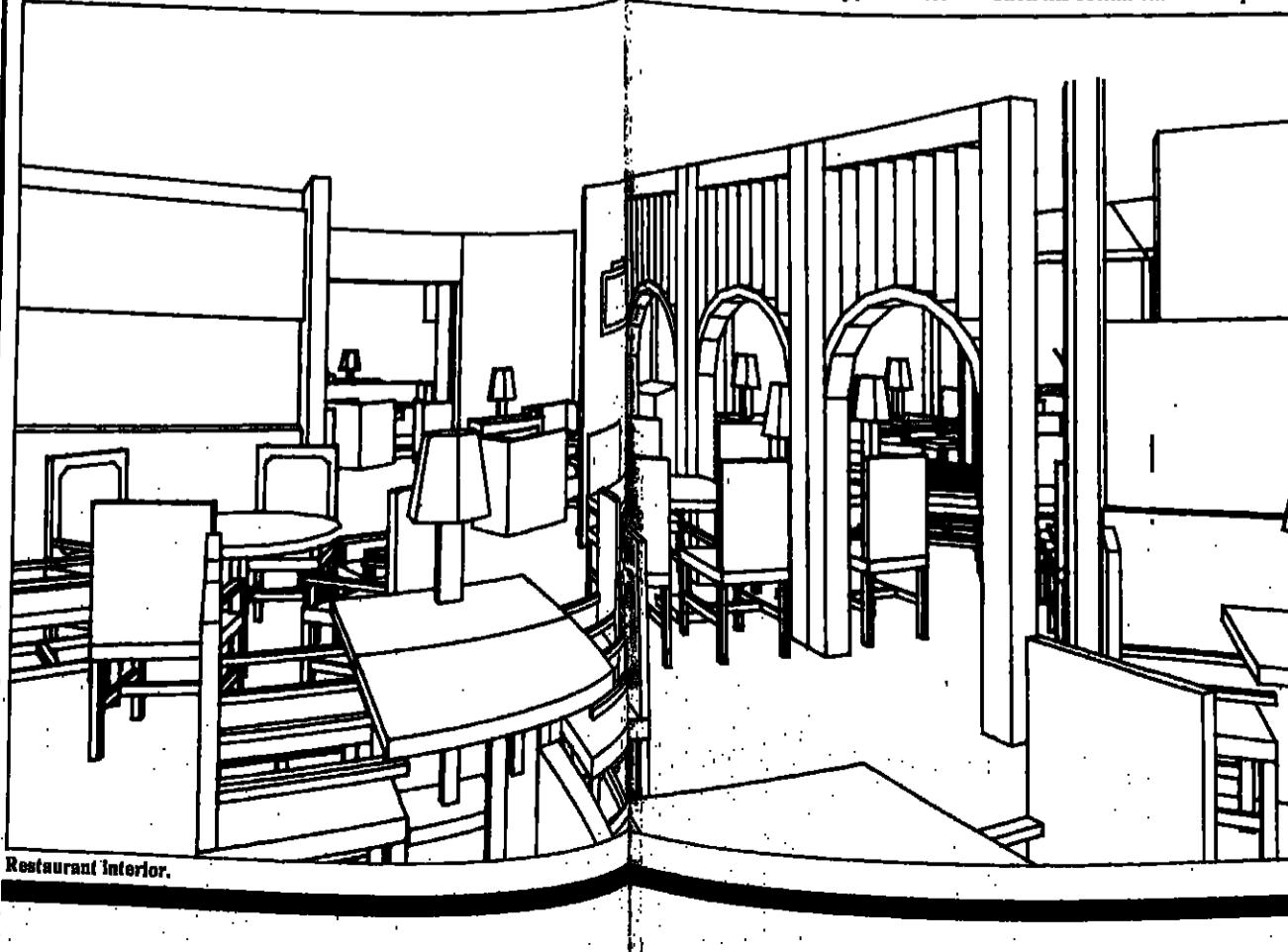
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Corporate images

GABLE has been a well-respected integrated CAD system on the university circuit for several years, being originally developed at the Sheffield University School of Architecture.

Commercially it has had its problems. Initially it was marketed by Genesis which has since disappeared from view, and it is now marketed and developed by Gable CAD Systems Ltd.

On the technical front Gable has always been a strong proponent of integrated design, ie the ability to carry out design evaluation (eg condensation risks, energy losses, specification etc) in tandem with draughting and 3-D modelling. Early versions of Gable were painstakingly slow and relied heavily on inbuilt hardware facilities, which themselves became obsolete and required the complete rewriting of the software about four years ago.

Such difficulties are history. Gable are now sporting a range of software comparable with many of the early market leaders and running on very much state-of-the-art hardware. The university connection has no doubt helped with University Grants Committee approval of the system, and the subsequent deal worth £2.5 million to supply all university schools of architecture (and indeed all universities) with Gable. Apparently a similar arrangement is being entered into with the polytechnics.

Such background weighed heavily in favour of the system when Wallace Camp, a partner with Stewart Riddick & Partners, was on the lookout for a CAD system to help establish a power base to take his practice into the 1990s.

Stewart Riddick & Partners have been practising for 15 years from north London, and are responsible for a wide range of retail and commercial developments around the country as well as leisure facilities, banks and private housing. Their largest project to date (and designed on Gable) is the huge London Docklands Arena sports centre, which is still under construction.

The practice is at pains to point out that it never turns down work, however small,

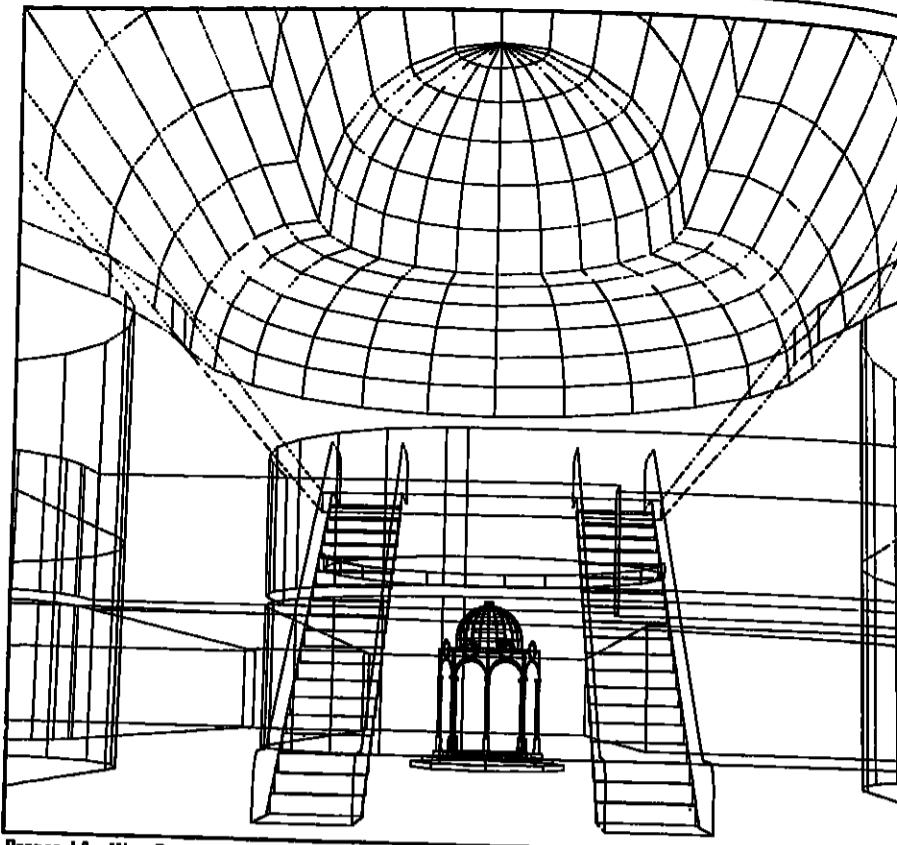
preferring to pass on the smallest jobs to employees to do in evenings and weekends. Much of their work is with, or on behalf of, corporations, institutions and developers for whom they carry out management contracts if required. They are not multi-disciplinary in the sense of having structural and M&E engineers, but are multidisciplinary in providing a blend of services on the management side reflecting their partners' professional backgrounds: Stewart Riddick is a surveyor, Cedric Coates a civil engineer, Wallace Camp an architect and Harvey Albert an interior designer.

Riddick makes no bones about wishing to develop a corporate structure and image, both to attract the corporate client and to circumvent the problem of practices relying heavily on the reputation and personality of the senior partner. "Corporations," says Riddick from behind the wheel of his light-blue Rolls, "virtually go on for ever."

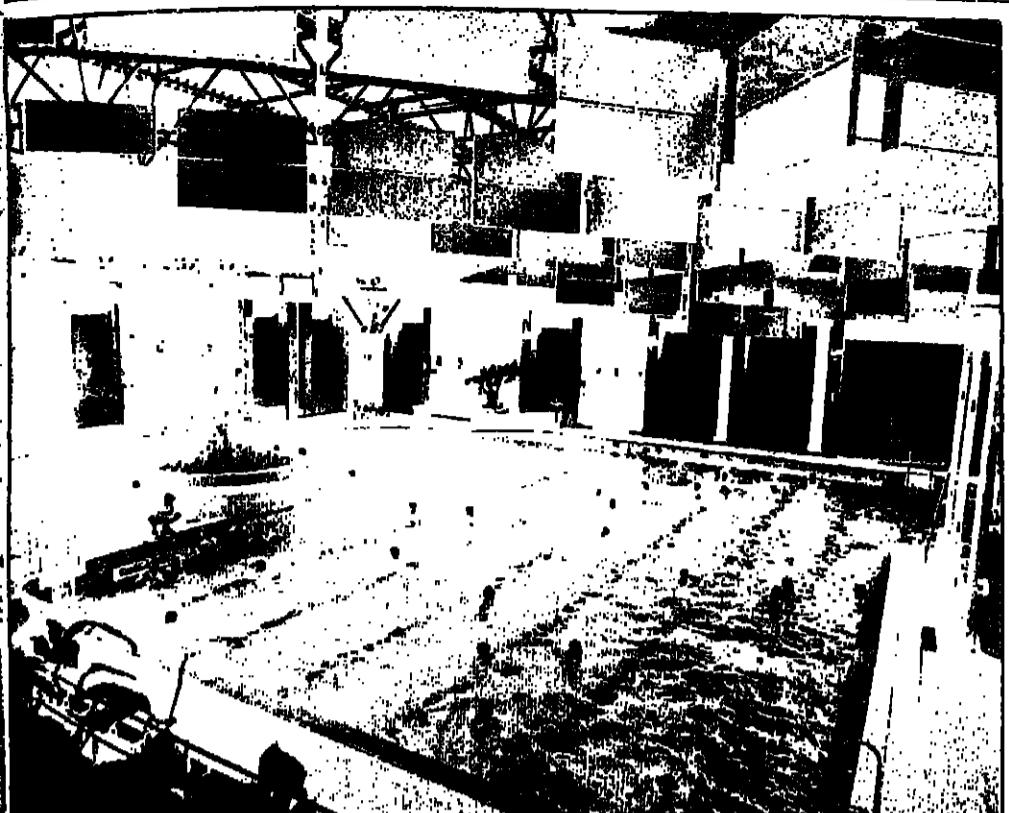
It is with this philosophy that Stewart Riddick & Partners are going about expansion, which so far includes designing and building their new offices in Finchley, which exude established values and longevity both in their materials, proportions and well-detailed interiors. Such a building (apart from the yellow space-frame on the foyer ceiling) would be equally appropriate in style to a bank or insurance company. The offices themselves are a pleasing addition to the street scene, and have won a suspicious populace in what is Margaret Thatcher's constituency. As far as future expansion is concerned Riddick makes no bones about his desire to acquire other practices in the locality that require an injection of fresh capital, ideas and management. As yet there is no wish to be absorbed by a larger grouping.

Purchasing a CAD system is very much part of the forward expansion of the "competitive and successful" policy. Gable was chosen because it offered:

- (1) a secure development base, not totally tied to commercial pressures;
- (2) a relatively cheap entry cost of about £65,000;
- (3) hardware and software



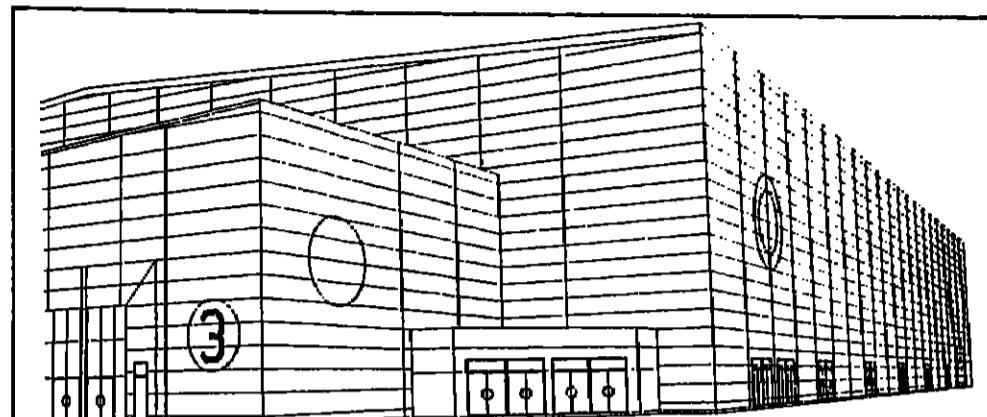
Proposal for West Dromwich shopping mall.



Kingsfisher leisure pool complex, Kingston upon Thames.



London Docklands Arena.



Large multi-purpose space.

Camp is at present negotiating with the Manpower Services Commission for funds to train a further 15 users at their offices, a facility that other users of CAD might note.

Since purchasing the system the practice has added a further two colour workstations with 14in colour monitors (Tetronix 4106A) and bit-pad input tablets (Tetronix 4957). The plotter is a Hewlett Packard 7585B AO pen plotter. The whole installation fits neatly into some 250sq ft of office space, wires to the central processor being discreetly hidden in purpose-built ducting that runs throughout the building. The processor (in a separate room) is the powerful Data General (MV 4000 DC) with 3 megabytes of memory.

The computer itself is powerful enough to allow six graphics terminals to work simultaneously on different projects, plus run networks of terminals for carrying out wordprocessing and management functions. Current software for the latter being written in-house is rather piecemeal, and alternatives to run on the Data General are being sought.

I saw some impressive work presented as an automatic "play-through" demonstration that had been prepared beforehand but which showed real-time generation of hidden line perspectives as well as sample working drawings. The performance was unrecognisable from the earlier version I saw three to four years ago, and nobody could accuse it of being slow. The problem of getting enough data on a 14-inch screen is offset by the stunning colour quality of the Tetronix screens, and the competent working drawings were proof of the efficacy of the system to do more than generate flashy graphics. The practice is wedded to colour, and have not really considered purchasing a 20in mono screen (which can be particularly effective for work-

ing drawings) as a prelude to purchasing a 20in colour screen which Camp considers at present to be too expensive at around £15,000.

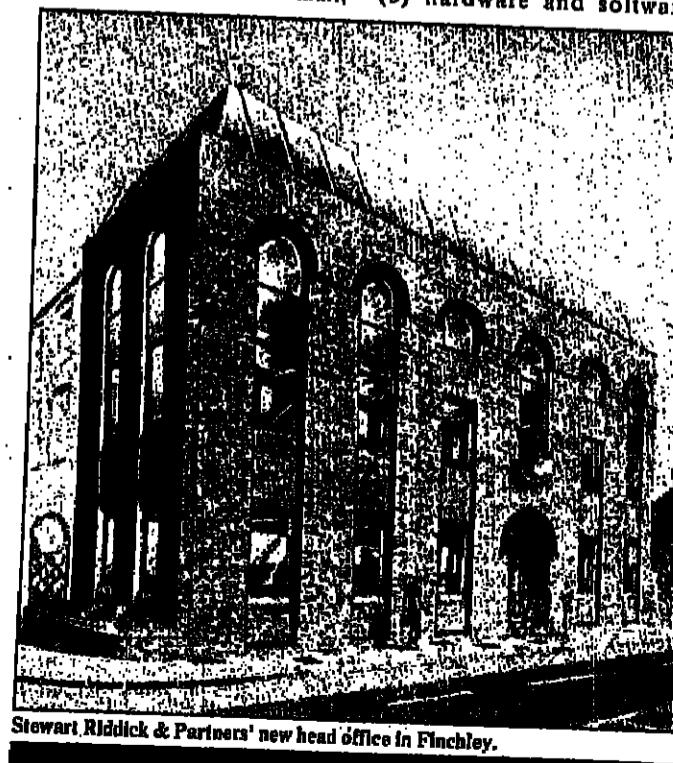
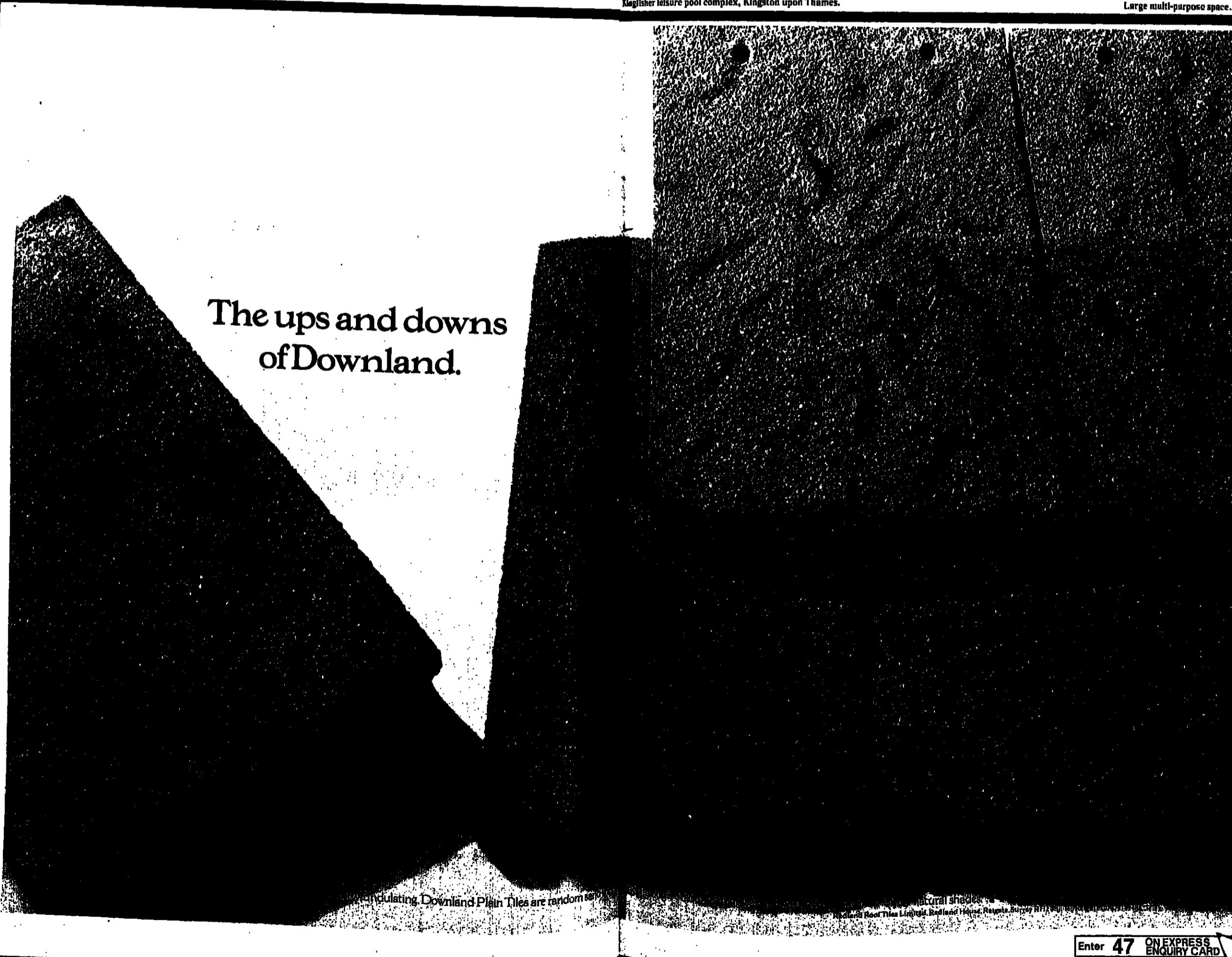
The system to date has been used successfully for early 3-D and elevational design evaluation, environmental design analysis and working drawings, though not as yet for working details. The practice are still learning skills, particularly with regard to entering tight Citysites with unknown angles and dimensions. Finding the level of tolerance to work with is an important feature of using CAD, which tends to require very accurate data to function. With accurate data (eg site survey) the computing power can be quickly harnessed as the practice found in winning a limited competition for the GLC residual body for industrial units in Lewisham, where the winning scheme was generated in just three days.

The user group is still quite small, with many of its members going through the process of upgrading obsolete hardware and software. The availability of droves of trained Gable users emerging from schools of architecture is going to play a major role in the development of the CAD market in the years to come, which will no doubt soon expand the number of users.

Stewart Riddick & Partners are convinced that they have made the right moves in establishing a corporate base, powered by the extra CAD facilities that they can offer clients, from which to do battle with their competitors, the design and build companies. They also hope to dispel the myth that there are only three architects in the country.

*Wallace Camp, Stewart Riddick & Partners, Stewart House, 930 High Road, North Finchley, London N12 9RT. 01-464 4131.
Rick Hall, Gable CAD Systems Ltd, Arts Tower, Western Bank, Sheffield S10 2TP. (0742) 700696.*

The ups and downs of Downland.



Stewart Riddick & Partners' new head office in Finchley.

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Computers

Learning curves

IMAGINE if hand draughting was related to riding a bicycle (dependable, flexible and fast in traffic) and running a mini-computer CAD system was akin to driving a (more or less powerful) car, then doing working drawings on a microcomputer is a bit like hitch-hiking.

You know you will probably get there in the end — but after several lifts and in an uncertain time. If you are well dressed and know where to stand, hitch-hiking can be effective, as I found, having missed the train in Ipswich to go and see Hugh Feilden of Russell & Feilden Architects, in rural Suffolk.

Russell & Feilden is a small practice formed about five years ago by Clifford Russell, an experienced architect of the old school who has since retired to consultancy status, and Hugh Feilden, who qualified at Cambridge in 1977. The practice has been largely rural based, working on one-off extensions, doctors' surgeries and more recently with developers on sheltered housing. In fact it is a typical small practice of which

there are hundreds and just the sort of market that the micro-computer CAD market is aiming at.

Feilden has been interested in micros for years, buying a Sinclair FX81 when it first appeared and, missing the Apple II/Commodore years, dived in and bought one of the earliest IBM PCs that came into the country over two years ago, so early in fact that he has since had many problems in correcting and enhancing the hardware which was an American import and not made in Britain at Greenock, which led people to think it was a far-eastern copy!

Despite early hardware difficulties, the IBM PC proved efficient and cost-effective from quite an early stage, being used in its newly renovated offices (a

for word processing and spread sheet analysis. The latter has been used extensively for producing door, window and ironmongery schedules, fee calculations, hourly job costing, VAT calculations and contract estimation which has "saved his bacon" on several occasions and proved remarkably accurate in practice. Feilden also purchased the Silicon Office program (from Bristol Software), which is a database applications package, and programmed this himself for producing priced schedules of work and specifications.

All in all the use of the computer had been successful. The retirement of his partner and the move to Yoxford into his newly renovated offices (a

tastefully converted ballroom adjoining his house) provided the impetus to launch into CAD. Feilden's main concern was to be able to produce working drawings without reliance on technicians, and be able to do with lines what he does successfully with words and figures. Russell and Feilden went for an Autocad system for the following reasons:

(a) RIBACAD were providing manufacturers' data for it (RIBACAD) and the combination of RIBA and Autocad were "names which aren't going to bust on you";

(b) it was available on the IBM PC and could be provided and hopefully supported by a local IBM dealer;

(c) that the extra investment costed at £240 per month (over three years) only required a saving of 10 hours a month of office time, if you charge at RIBA recommended rates;

(d) it looked quite easy to learn.

Last Christmas Russell & Feilden purchased the software together with a 20mB hard disc drive, Hewlett Packard 7475A A3 plotter, Calcomp 2000 15in x 15in digitiser and upgraded the IBM PC to 640K and inserted the

main entrance practice manager staff wc notes office staff room exam room consulting room treatment room waiting room reception w.c.

Russell & Feilden on Autocad.

(somewhat late in the day) an 8087 chip (maths coprocessor) — to make it all run faster, an essential requirement in Feilden's view. After nine months of using the system Feilden now employs two part-time technicians. He uses Autocad system himself, though has found that certain limitations of his system make it an adequate substitute for good technical draughting. His experience can be summarised as:

(1) "my dealer hadn't got the faintest clue about how to use the program";
 (2) "the potential is certainly there but it takes a long time to reach that potential";
 (3) "you have got to get into the sophisticated bits to make leaps forward";
 (4) "it takes as long to draw on the computer as it does by hand, when putting the drawing in first time";
 (5) the most useful feature is the manipulation of drawings, for instance drawings can be entered at any scale and reproduced at any scale. This is helpful in converting from Imperial to Metric and for entering survey data. It has also proved effective in providing technicians with co-ordinated base drawings on which to work at different scales.

(6) the current 3-D facility is poor, there being no facility for sloping roof planes. The hidden line removal takes about $\frac{1}{4}$ hour for not a very complex building (it is apparently down to 10mins on the IBM AT which is still slow compared with many true 3-D programs). Better 3-D modules are apparently on the way;
 (7) the use of a standard 12in screen is too small to draw on accurately. The system is complex and it is difficult to remember which "layer" of the drawing you are working on, particularly with the relatively low resolution mono screen. Feilden feels that the major priority is to get a 20in CCG (Cambridge Computer Graphics) screen (costing about £2,500);

(8) there is a limit to the use of the A3 plotter — especially when so much of the practice is geared to A1 drawings. The colour facility is useful for adding services (lighting etc) but has limited application until colour copiers are more readily available. Feilden is considering the purchase of an A1 "turbo-plotter" which marches around a flat board at a fifth of the speed of the A3 plotter. He has yet to see it in action.

(9) elevations produced tend to look mechanical, with little variation. Windows drawn in

detail tend to visually push themselves forward on simple elevations".

(10) RIBACAD is potential, useful, but at present there is little actual data available (eg one range of sanitary fittings and some roof tiles) which would be greatly enhanced by having say Boulton & Paul windows and doors. One criticism of the data supplied is that it is so detailed that it takes a long time to "switch-off" attributes before plotting and printing. (This is a criticism even common to those using RIBACAD with GDS);

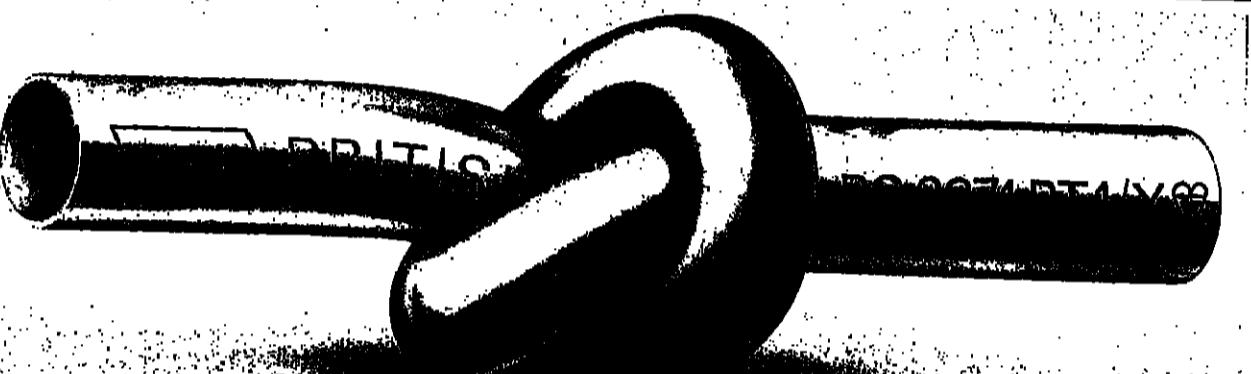
(11) entry of survey data is quick and effective;
 (12) facility for mirroring has proved effective in the case of a client who decided at the last moment to turn everything round. On the computer this is just one command rather than complete redraw;
 (13) the major cost is in learning to use the system.

In discussing progress and current developments that Autocad is producing (eg addition of LISP to allow generation of "macros" that allow for automatic generation of cavity walls etc.) it became clear that Autocad is really moving out of the sphere of what we at present consider to be inferior. Its facilities are comparable to many large scale CAD systems and indeed Steve Race of D'Arcy Race (covered in another article) is seriously considering moving from a centralised mini-computer GDS (General Drafting System) to a network of terminals running Autocad software.

At the end of the day AutoCAD requires a very fast processor, a large high resolution screen and perhaps simultaneous colour, A1 or A0 plotting facilities, the ability to address about 2 megabytes of simultaneous memory and a large hard disc storage capacity. The difficulties with trying to run sophisticated software on less than adequate hardware, and with a limited training budget are apparent: you need to learn as much as running a mini-system, which is Calcomp without the help of powerful hardware and with limited output. The cost of purchase is so low (and getting lower) that the dealer is likely to be indifferent in supporting you — since he (or she) has no money to do so.

Feilden is philosophical about his experience to date, and puts the expense down to a necessary learning curve which everybody will need to go through in the next few years in one way or another.

SBT are planning to apply modern communications technology. This involves using a Kilostream link between their Guildford offices and their London office. This, according to Blow, will be of enormous benefit not only since both offices can work on one building model, but also since it should be necessary to upgrade only one lot of software. Terminal 4 at



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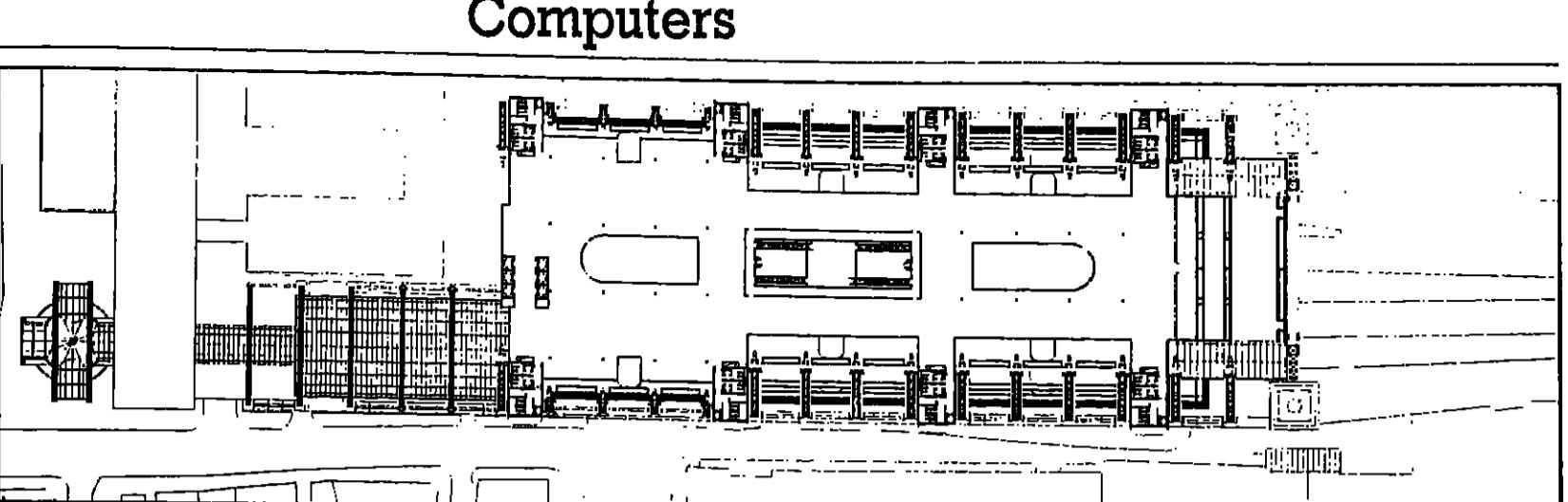
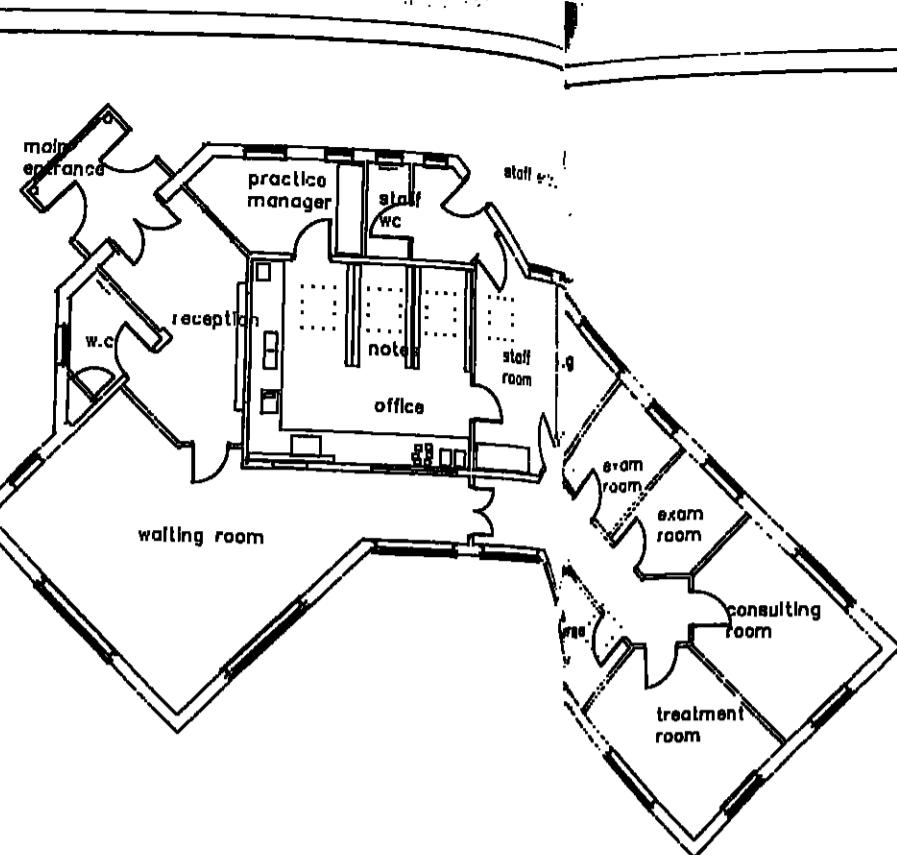
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Computers

GDS trouble shooters

SCOTT Brownrigg & Turner (SBT) were one of the first users of GDS (Graphics Design System) in a private practice and have been one of the trail-blazers of CAD.

Heathrow has been for some time the showpiece scheme carried out using GDS, but they have been moving on with a series of schemes for Digital Equipment Co.

Like Steve Race (of D'Arcy Race), Blow feels that the move from ARC (Applied Research of

chairman of the RIBA Computer Group may have some effect, though he himself is pessimistic. It is quite clear as most of the major systems are reaching comparability in terms of performance, that the main criteria for choosing a CAD system (just like choosing an architect) is an

evaluation of the support and after-sales service offered and even the largest company should pay attention.

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Computers

Coming up fast

PARKING your car on the Cambridge Backs and walking north through the Botanical Gardens brings you out right opposite a pair of Victorian town houses. The red door-furniture, obligatory grey carpet and Formulux ceiling are unmistakable signs of the presence of architects.

Indeed it is the offices of Forum Architects, who are not only one of the most recently arrived architectural practices in Cambridge, but also possibly the only private practice in Cambridge using a large-scale CAD system, a fact somewhat surprising since Cambridge is the home of GDS (the McDonnell Douglas CAD system), the CICA (Computer Industry Computing Association) and a well-known haven of high-technology.

Forum Architects were founded

in 1979 by David Lee and Barry Couper in Saffron Walden, moving into Cambridge two years ago with six staff and now employing 15. Much of their work is with the PSA, who are now close by, the Post Office, Trust House Forte and the Texaco and Queensway stores for whom they run design and build contracts. They also produce attractive traditional work. As a practice they think of themselves as small and enthusiastic, not being afraid to pitch in with competitive tenders and tight schedules while maintaining high standards of design. They remind me somewhat of the Covell Matthews Wheatley Partnership 10 years ago.

David Lee described his reasons and requirements for a CAD system:

"(1) Forum wished to cope with growth and expansion while staying relatively small and avoiding the need to fire and hire as the workload varied.

(2) A 'workhorse' was required to produce presentation and working drawings fast and with accuracy.

(3) Microsystems were not considered powerful enough and might waste time in 'dabbling'.

(4) 3-D was not an essential feature of the system and would add unnecessary complication initially.

(5) It was important that the system was easy to use and would be quickly productive.

(6) That the system should come from a supplier that would not go bust."

This naturally led to an examination of two main systems in detail: GDS and CalComp (now owned by Lockheed), and at the end of the day the decision to buy CalComp was largely based on which company was the more responsive and offered the best "deal". Forum budgeted £60,000, for which they required a working

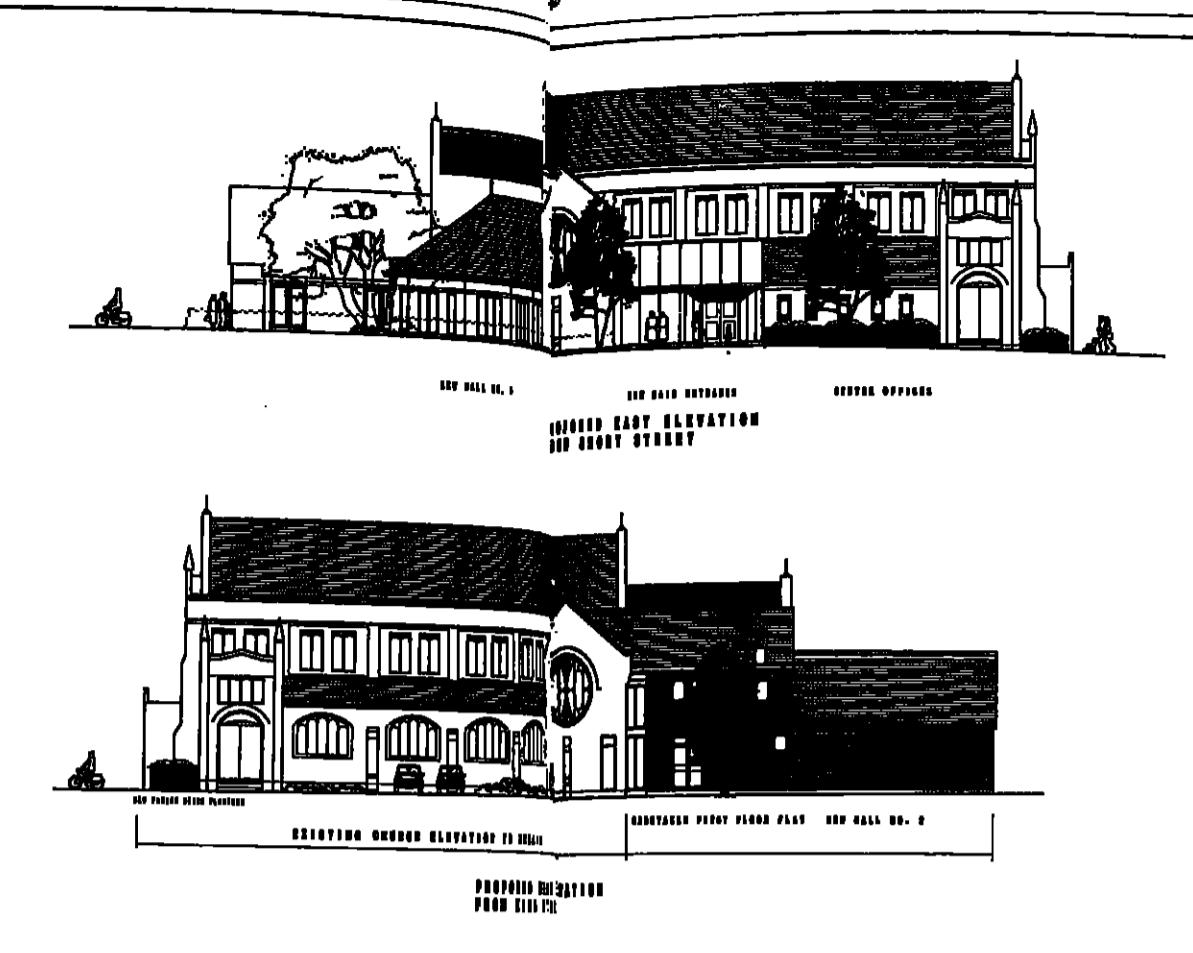
system. CalComp were prepared to accommodate them and carry out training within this sum and so got the order in April this year.

Since taking on a CalComp's System 25 600 Series workstation (with twin monoscreens: 12-inch for text, 20-inch for graphics, joystick, 85mB disk-drive, minicomputer and 1043 A0 plotter, all manufactured by CalComp), Forum are delighted with their decision and found in Stephen Pennington (a senior architect in the practice) somebody whose previous experience of micros enabled him to quickly grasp the inner workings of the system — especially some of the more rarified aspects of the UNIX operating system which CalComp uses. Both Lee and Pennington were trained at CalComp's HQ in Bracknell. Lee learned the system both out of interest, but also, as a partner, he recognised the value of continuity.

Covell Matthews Wheatley Partnership 10 years ago.

David Lee described his reasons and requirements for a CAD system:

"(1) Forum wished to cope with growth and expansion while staying relatively small and avoiding the need to fire and hire as the workload varied.



Wesley Methodist Church, Cambridge.

system, he hopes, will overcome potential difficulties arising from future staff changes.

Forum are pleased with CalComp's response and helpfulness to date in establishing the system in use. I was impressed how far they had got in six months or less, which shows how easy a system it must be to learn. When I visited, a third architect (trained in-house) was busy working up a further scheme using the system.

The first scheme they used the computer for was a simple retail warehouse for Comet, with lots of repetition and little complexity; a good move. Forum have been lucky in having keen and dedicated staff who have worked a considerable number of extra hours to develop expertise without asking for overtime. I have not personally been that enthusiastic about 2-D drafting since hand drafting is so efficient and even enjoyable. Much of this was due to the excellent "pan & zoom" that has been such a feature of the possible to hold sections, plans the joystick controlling a fluid movement facilitated by what must be a very fast processor.

The mono 20-inch monitor has excellent resolution, and it is possible to hold sections, plans and elevations on screen simultaneously without noticeable loss of speed, using the plan and sections to generate elevations and vice versa, with the ability to zoom in on details. Forum would like to have colour to differentiate the many "layers" on each drawing, but find the mono screen quite acceptable, particularly since colour screens have more flicker and glare. The net result is the ability to draw just like on a drawing board, which seems to hold endless fascination for the first year, and this is taken for granted.

CalComp "thinks" in terms of isolated drawings generated by reference to a component library. In this it is not far different from GDS or even AutoCAD. The system allows the generation of "macro" commands, some provided by CalComp, others which can be written by the user. These are very powerful and for instance enable the filling in of the title panel to control the filling of the drawing. This is brilliant application software, because it mirrors the way architects are used to defining and recording drawings.

The title panel itself becomes the controlling feature of the

drawing register. Other macros control the use of fonts and line sizes, drawing line sizes, colour (on the plotter) etc, which allow the generation of an identifiable "house-style" beloved of partners. Much of Pennington's work to date has been in setting up these macros which are accessed using a standard tablet menu on a digitiser. The main difficulty has been the lack of adequate documentation on the Unix system.

Lee described that clients on the whole are pleased to find their buildings "on computer" and associated with high technology. Especially they enjoy the benefits of fast feedback. He recounted one instance where schemes were prepared in the morning for an extension to a post office, taken to the client the afternoon, who wanted various features of the new scheme to be incorporated in a fifth, which was generated within a couple of hours and "fixed" through to the client the same evening.

A weakness of the system, as any such system, is still at the plotting end. Plotters are fairly reliable now — but do not attract attention, and are really not something that anachronistic paid off any CAD system since electronic information is crudely converted by means of intermediate technology mechanism. However, the time for cheap A4 electrostatic or laser plotters is still some way off and colour is even more expensive. For instance CalComp do a rather nice one for about £40,000. In the meantime Forum's architects admit that they still spend too much time standing and watching the plotter draw, which seems to hold endless fascination for the first year, and this is taken for granted.

The illustration shows a scheme for the extension to the Wesleyan Chapel in Cambridge. This shows how far Forum have got in a few months. These elevations took a couple of days to enter and use many 2D facilities very well, for instance the drawing of the circular windows, which were generated by drawing a quarter and mirroring about the X and Y axes. The Letraset people and trees also come with the system (there is even Marilyn Monroe with her skirt blowing up), though these take up prodigious quantities of memory and the trees, in particular, take some time to draw leaf by leaf. The

detail is such on these drawings that it helps to remove the drawing from looking too mechanical, a particular problem with the micro-based software. Forum still find it helps to hand finish elevations as well as make small amendments to negatives.

Text handling on CalComp is quite sophisticated, the use of a separate text screen with a word processing function helps to get over the problem of dealing with graphic text, and there is no problem with upper and lower case letters. In a word processor letters and numbers are discrete items: as graphics they are composed of lines and curves.

To avoid the difficulty of editing actual graphic text, the trick CalComp uses is to make the software convert from the graphics text to the graphics text and vice versa, which makes editing of notes etc far easier. Nevertheless, Forum are tending to do what most people are learning to do now, whether they have CAD or not; that is to type up spec notes on a word processor, print out or photocopy on to transparencies and then stick these on to the negatives. The benefit of this is not to tie up £60,000 worth of hardware doing simple typing operations.

One feature of the system that Lee likes is the relatively low cost

of hardware and software maintenance — £500 per month. This compares favourably with some of the other big systems. Forum know that they will soon need another workstation which they hope to add for £15-18,000. I was amused to find that, despite the high cost of the equipment, there is some reluctance to spend a few hundred pounds on an air-conditioning unit to fit it all cool: perhaps they have done so by now, as it is necessary.

The CalComp system and Forum Architects have settled down well together, and evidence shows that it is already beginning to pay dividends, with clients interested in Forum because they are using the system. The speed with which they have become acclimatised must be due in large part to the dedication and enthusiasm of their staff and the direct involvement of a partner in the learning process.

Lee hopes also that work will come as overflow from other members of the user group, which at approximately 30 users is quite small but varied, including manufacturers (eg Dunlop), M&E engineers and local authorities. It will be interesting to see whether Forum can stay small by using computers, as is their intention. I would not be surprised if they carried on growing.

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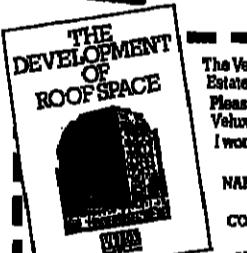
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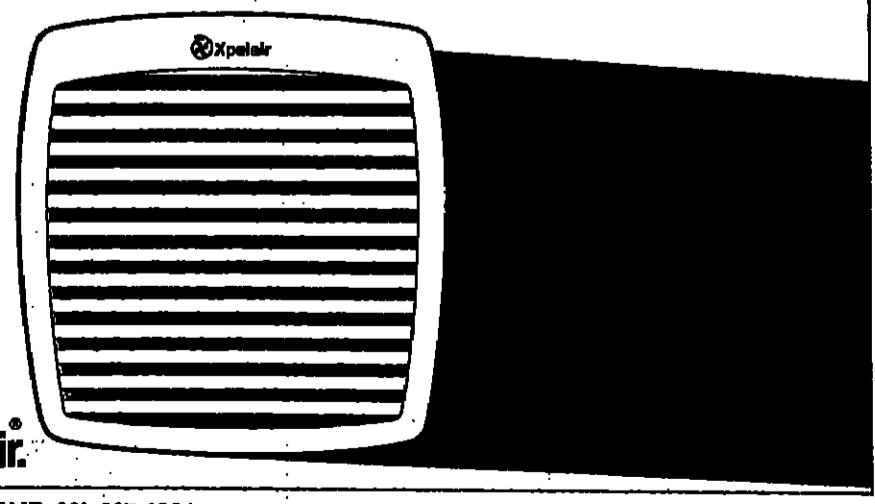
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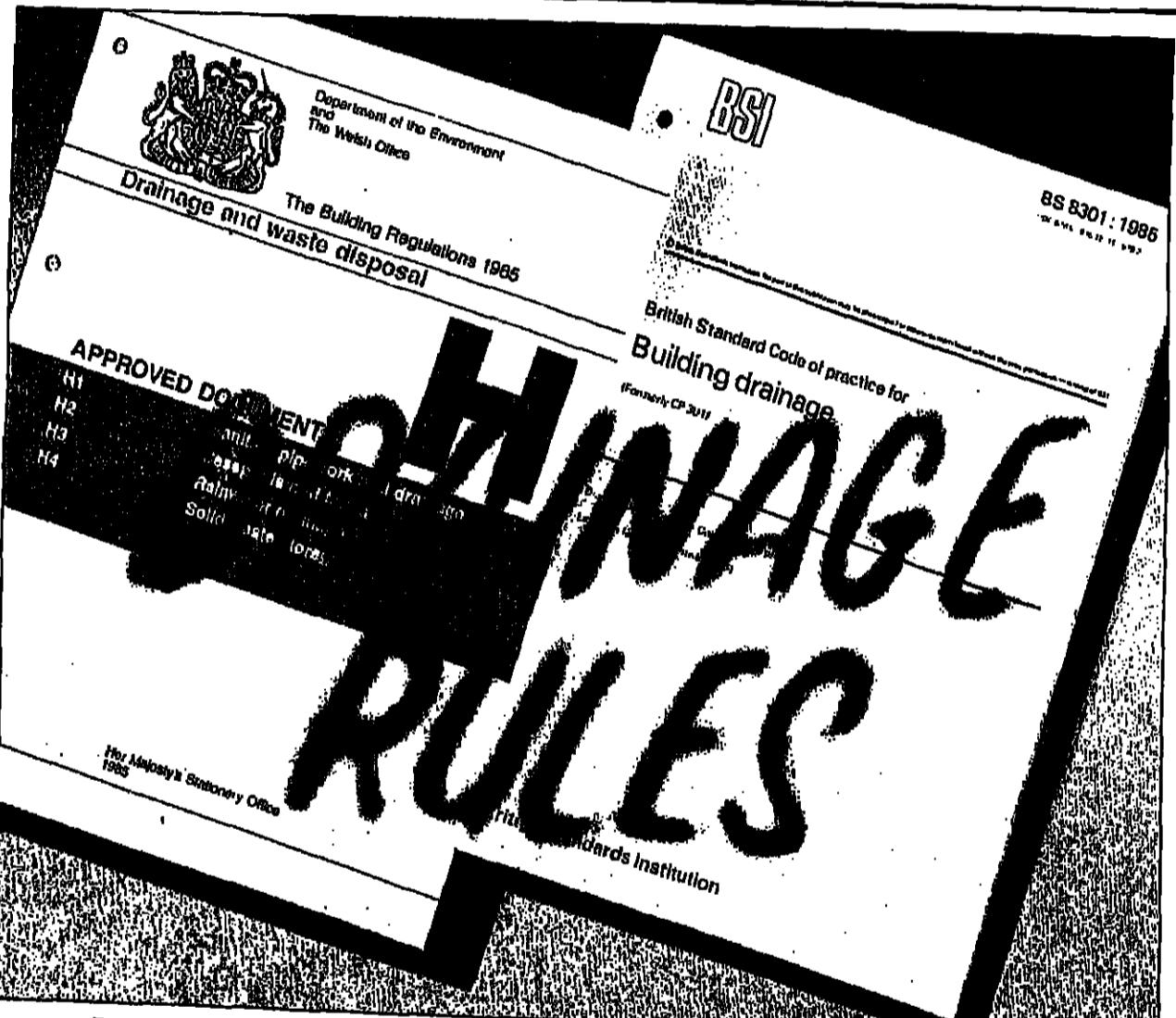
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BD 11/86

Sow's ear to a silk purse

Chris Higgins of Plincke Learman & Browning relates his practice's experiences in setting up a computerised office management system.

THIS is the story of Plincke Learman & Browning's search for an office management system and how it led them to an unlikely conclusion.

On the way they met some odd experiences, some frustrating, some hilarious.

PL&B are a practice of some 28 staff based in Winchester, Hampshire. Although they are primarily consultant architects, they also run a project management service and two of the partners are qualified in other disciplines; one being a quantity surveyor, the other a construction manager.

A few years ago the firm was expanding fast and the project management partners recognised the need to introduce a reliable office management system (probably computerised), to improve the efficiency and profitability of the firm. The needs were identified as follows:

- To know the real costs of running the firm.
- Which projects made profits or losses.

Identifying loss-making areas early enough to remedy it problem.

● When fees were due.

● The instant calculation of work in progress whenever it was required rather than at the end of the financial year.

The partners also wanted means of knowing the implications of certain management decisions, such as how the review would affect overhead costs, or the effect of a professional indemnity premium when spread over the hourly rate for each member of the office.

So the aim was to find a system to provide all the answers at the push of a button to ensure the right management decisions.

The big questions for some one knowing almost nothing about computers were which system? and what hardware? The choice of computer system to the layman is like a maze.

PL&B initially got it all wrong. With so many systems to choose from, they opted for

wanted? The alternative was a purpose-written set of software, but the cost would be phenomenal (and even then with no guarantee of eventual performance).

Still learning, PL&B went to various seminars and demonstrations looking at all the ready-made systems on the market. It was difficult here to judge how many slick salesmen were better than their products, or how many clever computer boffins might have had the right answer.

Clive Houghton, one of PL&B's management partners, looked at every system he could find on the market. After several months he concluded that a system called Prophet came closest to our brief. It was being developed by Nigel Charlesworth, a computer programmer who had previously practised as an architect. He had the bones of a very good system, but had neither the resources nor the presentation to complete the development or market it professionally. Despite being slightly chaotic, he was clearly a clever programmer and the decision was made to become one of his first customers.

Although PL&B were pleased with Prophet, it clearly needed a lot more work to perfect it, and it was not long before Houghton and Charlesworth had fallen into a working partnership in which PL&B became Charlesworth's guinea pig, providing user feedback during the development trial period. Houghton analysed any weaknesses in the system and Charlesworth responded by rewriting the program-

gramme. If they had known the sheer effort and time involved, they might never have started.

Almost two years later the redevelopment of Prophet had been refined to a point where PL&B were delighted with it. It had been created to suit the demanding needs of a thriving medium-size practice; it was rewritten in a powerful computer language called Pascal, and capable of running on each of the commonly adopted computer operating systems, MS-DOS or CP/M. In theory it would now be possible to run Prophet on almost any contemporary computer, although it was really aimed for IBM, or IBM compatible, subject only to the hardware having the capacity to operate the programme (a minimum of 256k ram internal memory plus a 10 megabyte hard disk.)

There was now great satisfaction at this achievement, as the system was thought to be the most powerful and comprehensive on the market, but the time and costs incurred in development had been enormous. Over this time the working relationship between PL&B and Charlesworth had grown into the formation of a new company intended to support him in launching and marketing the new improved Prophet system and to give PL&B who had backed it, some security.

The system was now working well and had the benefit of some two years of development trials behind it, but neither PL&B or Charlesworth had any marketing experience. At about this time Stephen Alsford, a uni-

vity friend of Charlesworth who had been a marketing director of a multi-national company expressed an interest and the consortium was formed to fund and launch the new company.

The partners of PL&B offered

a prize within the firm for

anyone suggesting the best name for the new company; only to be

a little embarrassed when the

winning suggestion came from

one of the partners, John

Browning, who proposed The

Silk Purse Company.

Looking back on the whole

experience, PL&B are certain

that every practice could benefit

from a computerised office

management system, and their

advice to other like-minded

firms is as follows:

● Carry out your market

research carefully.

● Assess what you need before

you go too far.

● Avoid over-sophistication

or too many changes.

● Be sure that the system will

serve you and your practice

won't become a slave to the

computer.

● Consider the suitability of

the software and subsequent

support.

● Ensure that hardware is fully

compatible with software.

● If you don't already use

word processing, this could

usefully be considered at the

same time.

● It takes time to get it right,

but the commitment will pay

dividends.

Further information is available from

The Silk Purse Company, 5 The

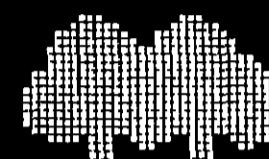
Square, Winchester. Tel: (0962)

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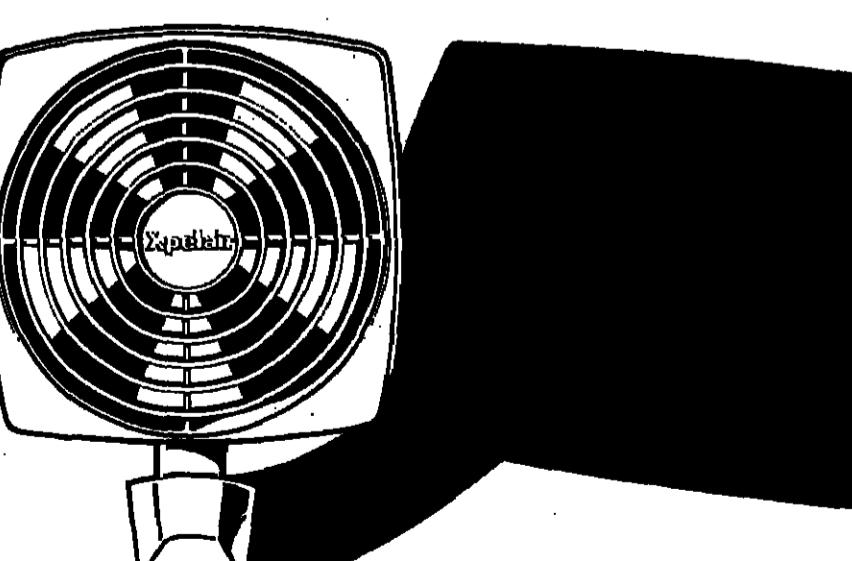
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New products

Compiled by Harold Hudson

Back-lit draughting

SUITABLE for graphic, architectural and engineering applications, a range of backlit draughting tables has been introduced by GM Technical Services. In sizes from A0 to A4 — the two larger sizes available mounted on stands — these draughting tables include a green filter to ease eye strain and a dimmer control adjusts the back lighting levels. There is provision for the fitting of parallel-motion draughting machines.

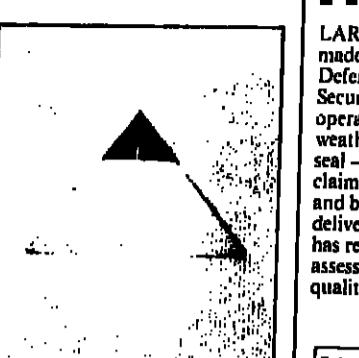


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Glass luminaires

MARLIN has been appointed the exclusive UK distributor for Glashuetze Limburg luminaires. Limburg is well-known for its high-quality glassware and this is reflected in the fittings which are now available from Marlin. In all some 1,300 varieties of fittings are included — uplighters, downlighters, pendants, ceiling lights, wall lights and table lamps. Six different types of glass are used and a number of different metals, including die-cast brass, die-cast aluminium, zinc and bronze.

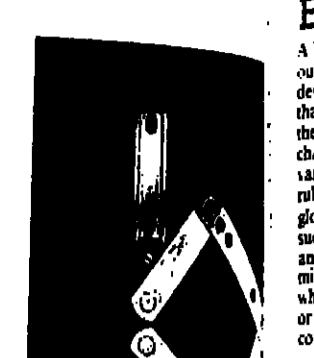
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Friction hinges

LARGER, heavier windows are made possible if the robust Defender friction hinges from SecuriStyle are used. Smooth operation, accurate location, a weatherproof fit and an airtight seal — these are the qualities claimed for this in-house designed and built device. Off-the-shelf delivery is promised. SecuriStyle has recently become a firm of assessed capability under the BSI quality assurance scheme.

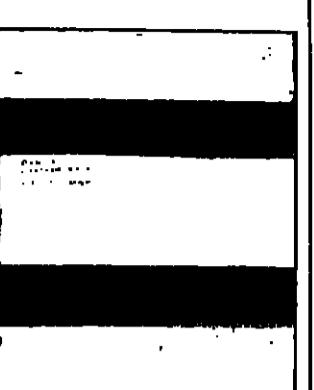
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New products

Exterior fillers

A TWO-year exposure test carried out by ICI's research and development department showed that its Weathershield Stopper is the most durable. Holes and channels were cut, filled using various proprietary mixes of filler, rubbed down and given a coat of gloss paint. ICI claims that the success of its product is due to an extruder based on silica micro-spheres and a special resin which allows the stopper to expand or contract with the moisture content of timber.



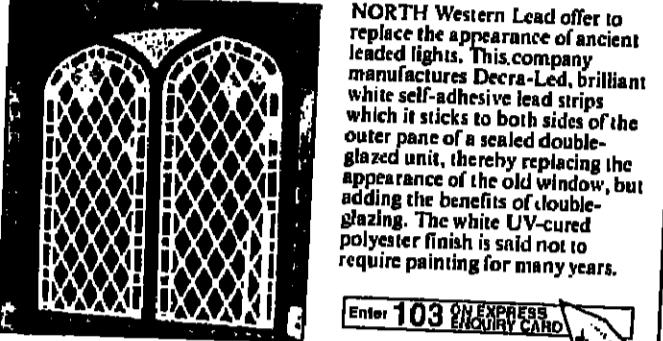
Wall tiles

HAND-PAINTED tiles from a factory in Burgundy, France are the latest additions at Tile Mart's London outlets. They are the sole UK stockist for the original tiles which have plain white or coloured options. The picture tiles depict animals, fruit, flowers, Pacific islands and French kitchen scenes.



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Leaded lights



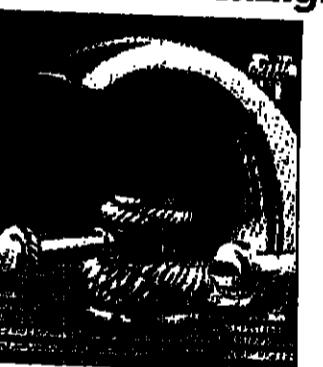
Water level

ENABLING complicated levelling operations to be carried out by one man, the new water level from Akwamasta can be used to set pegs for foundation concrete, positioning shuttering, floor joists, wall plates etc, or setting out second-fix items. The operator can work around obstructions, transferring levels from one room to another. What is more, the Akwamasta is easy to carry, will withstand rough site use and has very little that can go wrong.

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Bathroom fittings

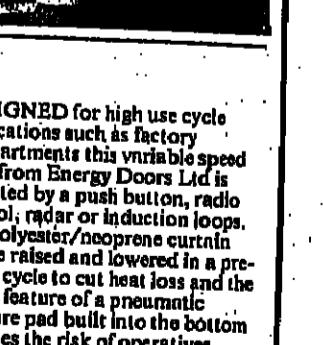
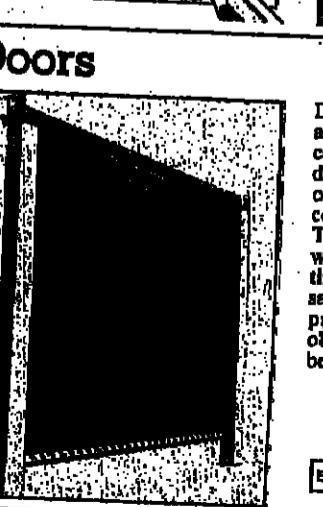


Office styling



THE announcement of a new service from Habitat Contracts could make setting up a new business and furnishing an office easier. They claim to be able to deliver one of their OfficePacks to the customer within 14 days of a confirmed order. The package can include desks, tables, chairs, storage units and lighting equipment.

Doors



DESIGNED for high use cycle applications such as factory compartments this unitised speed door from Energy Doors Ltd is operated by a push button, radio control, radar or induction loops. The polyester/neoprene curtain will be raised and lowered in a pre-timed cycle to cut heat loss and the safety feature of a pneumatic pressure pad built into the bottom obviates the risk of operatives being caught.



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Roofing texture

Aluminium windows

DESIGNED for the lighter commercial sector of the market, Schuco's Isotherm 50 system of aluminium windows has narrow profile widths (50mm) and is available in side-hung, outward opening and tilt-turn formats. Its anodised or polyester powder coated profiles are joined by a hard PVC insulating bar. The Isotherm 50 range accepts Schuco system fittings, including friction stays for outward opening casements.

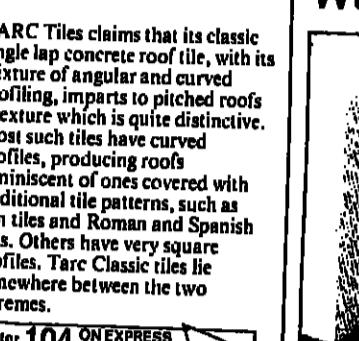
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Office furniture



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Water coolers



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Vinyl tiles

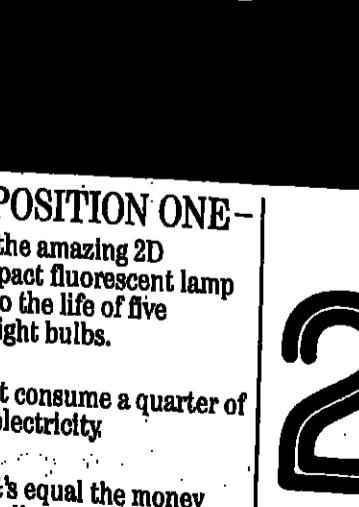
REPRESENTING the move Marley Flors has made into the medium-priced sector of the vinyl floor tile market, the new Corline Designer range allows specifiers to create their own exclusive designs. These customised tiles combine six attractive, colourful designs. Because the pastel colour chip pattern is evenly distributed through the thickness of each tile, Corline tiles retain their good looks throughout their life, even in heavily trafficked areas.

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Lighting

THE Manhattan is a wall-mount uplighter just released by Design Carville Ltd of London. Fitted with a combination of brass and chrome or satin black, the light is available with tungsten halogen bulb, GLS bulb or with a GLS-III Flektite glass bulb. Design Carville make a large range of lighting but specialise in designing and manufacturing uplighters.

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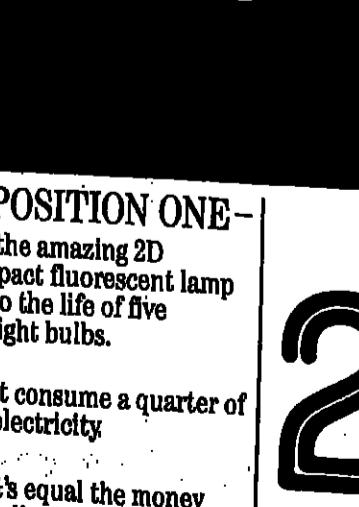


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Lightline

THIS brightly coloured storage unit and combined work surface is one of a new range from Sheraton Designs Ltd. The moulded pedestal unit can be ordered with two or four drawers and a suspended filing facility, casters are optional. It comes in hi-gloss or matt coloured finishes. It is possible to lock a line of the pedestals together.

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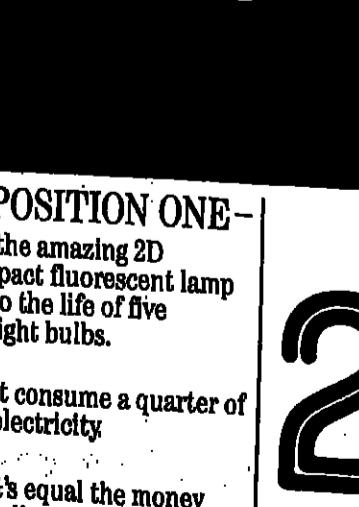


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Air conditioning

A NEW range of six air handling units is being manufactured by Ozone Engineering. The Kennard Compact models are made of 25mm-thick insulated panels mounted in an extruded aluminium frame. It contains a variable speed fan, providing heating, cooling and filtration. The units are capable of handling air volumes between 0-1 and 2-4 cu m/sec.

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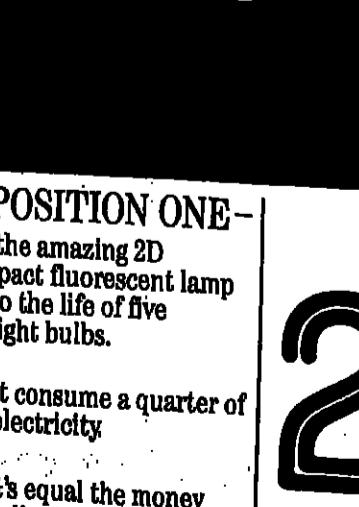


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Ventilation

MORE efficient extraction of condensation and odours is given by the new Slimline fans from Aidle. Designed to discharge air directly through an outside wall, the fans incorporate a mixed flow impeller to cope with all predicted demands and a magnetically retained flap to prevent draughts blowing back into the room. The basic SLF model is operated by a pull cord but the SLFT is switched on with the room light.

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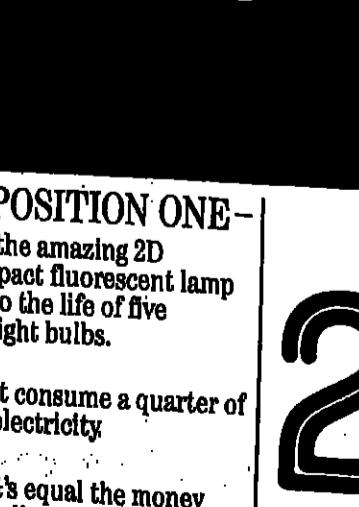


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Washrooms

KEEPING washrooms clean and hygienic is the aim for a range of products from Kestrel Services. The Clear soap dispenser will deliver individual leaflets of soap as required which dissolve completely and instantly with water to eliminate scum from the wash basins. The wall-mounted unit has a chrome-plated outer case bearing a plate with clear user instructions. It is supported in the package by a combined hot air drier and paper towel dispenser.

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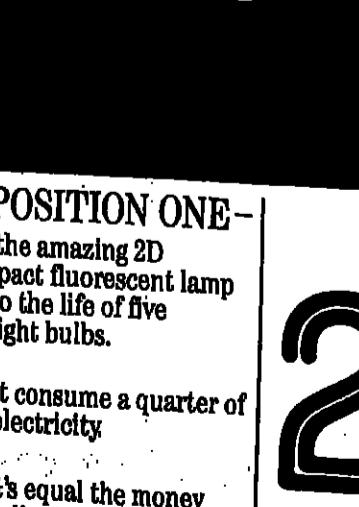


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Roofing and cladding

ROOFING and cladding materials from Eternit TAC are detailed in a new booklet. Panoramic colour photographs of the products in use are augmented by inset pictures of the ranges. Duracem and Eternit 2000 asbestos-free formulations are included in the text on slates and the company's profiled sheeting and rainwater goods are also shown.

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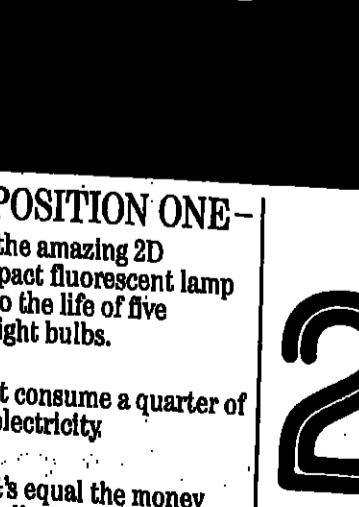


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Fastenings

DATA sheets for four of their new fasteners have been produced by SFS Städler to help the specifier decide on the correct product for the task. The sheets concern the Liner panel fastening system; the Sela Mark II self-drilling and self-tapping fasteners; the SCP fibre cement fasteners and the recently developed SDC composite fastener which comes in seven lengths and incorporates a threadless section of shaft to avoid overtightening.

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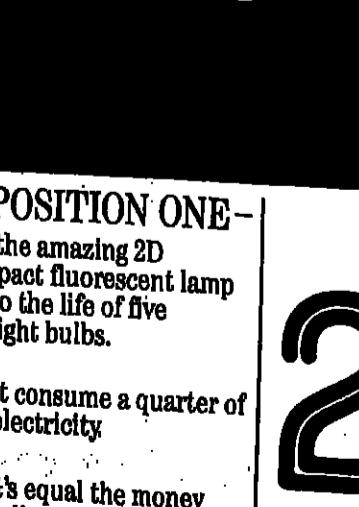


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Window fittings

ONE model of handle now fits the entire range of Schuco upvc windows and therefore brings savings in manufacture and stock handling requirements. The handle is integrated with the handle casing so avoiding machining of the frame. The handle and the rest of the universal fittings are illustrated in a leaflet available from the firm. The leaflet is entitled From Schuco: The fittings of the future.

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PROPOSITION ONE

- [A] Let the amazing 2D compact fluorescent lamp be equal to the life of five ordinary light bulbs.
- [B] Let it consume a quarter of the electricity.
- [C] Let £8 equal the money your clients save, every year.

2D

Q.E.D.

PROPOSITION TWO

- [D] Multiply by the number lamps your client is currently using.
- [E] Prove that 2D equals an extremely profitable investment.
- [F] Add to the range cover 16 watt and 28 watt versions.
- [G] Add to the range the new 98 watt lamp.
- [H] Let the cool, slim shape result in a vast array of compact, attractive shade and luminaire designs.

2D

Q.E.D.

THORN EMI 2D

57

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Technical literature

Natural stone

GUINGINS quarry in the Cote-d'Or produces a wealth of natural stone. This is the subject of a new eight-page brochure from ARC Southern. Hand-dressed stone in a variety of finishes and convenient sizes is supplied, while specialist masonry units, such as window surrounds, chimney caps and copings, can be produced to individual requirements. Guingins limestone has a distinctive cream colour which weathers to tints of yellow and grey.

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Fittings

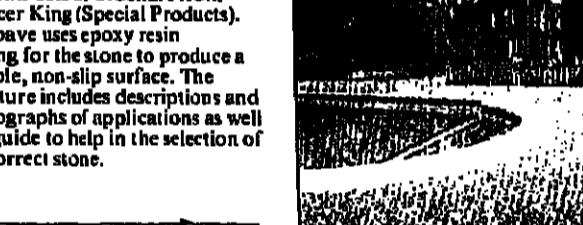
IN a full-colour catalogue, Marlin Lighting displays its new modular fluorescent fittings and optics for modern office environments. The Marlin 3F is said to provide an excellent range of solutions to the many and varied needs of general lighting and the 33-page catalogue gives comprehensive information, including photometric data with glare tables, an installation guide for suspended ceiling fixing, lamp data and control gear variations.

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Cavity walls

IN the light of the recent Latent Damage Act passed by Parliament, where a contractor on a project or the professional team can be held liable for their negligence for up to 15 years after the event, Cavity Trays of Yeovil have taken steps to help the architect or specifier keep new building work damp-free. A brochure highlights the problems and solutions to water ingress and demonstrates the use of its approved products.

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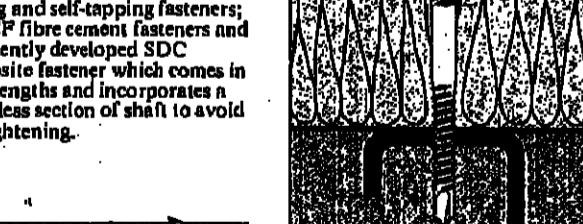


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Door furniture

BKS, one of Europe's leading manufacturers of door fittings, has produced a brochure specially for the UK. The folder details the product ranges available, gives a comprehensive spot chart of products and details on use of the brochure and ordering procedures. The data sheets each contain comprehensive information on the product areas, such as door closers, cylinder locks, mortice locks, door furniture and miscellaneous accessories.

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Dateline

Items for consideration must be received 10 days prior to publication

This week

Today
Guided tour of Lloyd's Building organised by the Camden Society of Architects. Venue: Lloyd's building, 2.30pm. Tickets: Chris Firth, 01-485 0991.

Saturday
The Scottish Interior conference organised by the architectural Heritage Society of Scotland and Edinburgh University extra-mural department. Venue: Lecture Theatre A, Edinburgh University, Edinburgh. Cost: Conference tickets £6, students £4, lunch £4.50. Details: Department of extra-mural studies, University of Edinburgh, 11 Buccleuch Place, Edinburgh EH18 9LW.

Sunday-Wednesday
Developing management skills II, course organised by the College of Estate Management. Venues: Uplands Training & Conference Centre, Cryers Hill, High Wycombe, Bucks. Cost: £25 (inclusive of accommodation, meals and documentation). Details: Mark Unsworth, 0734 861101.

Tuesday
The fence, meeting place for young

architects to present and discuss their work and views. Five speakers on varying topics including landscape and interior design. Venue: SIAD room, above the ICA, Nash House, 12 Carlton House Terrace, London SW1 SAH. Details: 01-703 1578.

Tuesday
Architecture of light and sound, lecture by Professor Derek Walker. Venue: Fine Arts lecture theatre, University of Newcastle-upon-Tyne. Details: Peter Willis, School of Architecture, University of Newcastle-upon-Tyne.

Wednesday
3D CAD conference, its effect on designers, design organisations and design, an exhibition organised by Tessile Polytechnic computer-aided design unit.

Venue: Tessile Polytechnic, Middlesbrough, Cleveland TS1 3BA. Details: Tel: (0642) 218121 (ext 4137).

Wednesday
Faults and failures, seminar organised by the Association of Building Component Manufacturers. Venue: RICS Westminster Centre, 12 Great George Street, Parliament

Square, London SW1. 10am-4pm. Cost: ABCM members £7.50 plus VAT, non-members £8.50 plus VAT. Details: ABCM, 01-580 9083.

Thursday
The hand that draws, lecture by Prue Bramwell-Davies. Venue: White Box lecture theatre, School of Architecture, Hoe Centre, Notre Street, Plymouth, Devon PL1 2AR. Details: (0752) 264645.

Thursday
The establishment of trees on difficult sites, lecture by Derek Parkin of the Forestry Commission Research Establishment to the East Midlands Landscape Group. Venue: Lockington Hall, Kegworth, Derby, 7 for 7.30pm. Details: Paul Helmsley, 01-240 3933.

Thursday
3D CAD conference, its effect on designers, design organisations and design, an exhibition organised by Tessile Polytechnic computer-aided design unit.

Venue: Tessile Polytechnic, Middlesbrough, Cleveland TS1 3BA. Details: Tel: (0642) 218121 (ext 4137).

Friday
Managing the office, the fourth in the series of one-day seminars, called "Practice Management", organised by Legal Studies & Services.

November 22
The evolution of the 20th century, an

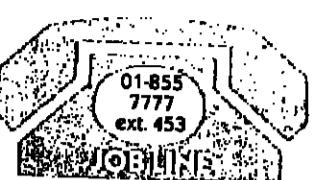


Coming soon

- November 22**
Legislation... against conservation? conference organised by the East of England branch of the Association of Conservation Officers. Venue: School of Pythagoras, St John's College, Cambridge. Cost: £6. Details: James Clifton, Wyecombe District Council, (0944) 261000 or John Preston, Cambridge County Council, (0223) 317616.
- November 22**
Faults and failures, seminar organised by the Association of Building Component Manufacturers. Venue: RICS Westminster Centre, 12 Great George Street, Parliament
- November 22**
How English is the English landscaping garden? lecture by J. Dixon-Hunt. Venue: The Linnean Society Room, Burlington House, Piccadilly. Details: 01-377 1722.
- November 22**
New shops for old, conference organised by RIBA Services. Venue: RIBA, 66 Portland Place, London W1. 10am-4.30pm. Cost: £95. Details: Sheena Parsons, 01-386 5533.
- November 22**
Architect's forum, debate on the "New Architecture" exhibition with Norman Foster, Richard Rogers and James Stirling. Venue: Meet the foyer of the Royal Academy, 6pm. Cost: £6.50 per person to DIA members and their guests, £7.50 to non-members. Details: Design & Industries Association, 17 Lawn Crescent, Kew Gardens, Surrey. Tel: 01-940 4925. Details: (0752) 264645.
- November 22**
Inaugural lecture for the Eric Lyons memorial fund by Norman Foster. Venue: RIBA, 66 Portland Place, London W1. 6.15pm. Details: RIBA 01-580 5533.
- November 25**
Getting further into Europe — the potential and the problems, an evening forum organised by the British Standards Institution. Venue: BSI Conference Centre, 61 Green Street, London W1. 6 for 6.30pm. Cost: £5. £4.50 for members of BSI. Details: The Secretary, Education Section, BSI, 2 Park Street, London W1 2BS.
- November 25**
Problem tutorial organised by the Building Research Establishment. Venue: Building Research Establishment, Garston, Herts. Cost: £55. Details: Patricia Rowley BRE, (0923) 674040 (ext 522).
- November 25**
Architects seminar on interior landscaping. Venue: The Building Centre, 26 Store Street, London W1 30-45. Cost: £13. Details: Pathfast, 31 Second Avenue, Frinton-on-Sea, Essex CO13 9ER. Tel: (0256) 787755.
- November 25**
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Telephone 01-701 8870 or 01-708 1954 (24 hour answering service) for an application form, or write on a postcard to the Personnel Officer, London Borough of Southwark, 25 Commercial Way, London SE1 5GD.

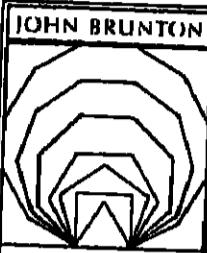
Please quote appropriate reference number and job title. Last date for receipt of completed Application Forms: 5.15.86.

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Mill Street
London SE1 2DD



We are an equal opportunity employer.

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We continue to expand and again are looking for additional staff to join us in our award winning offices on the South Coast. We need at least two more qualified Architects with substantial experience and the drive and enthusiasm to see multi-million pound projects through to completion.

The range of commissions includes extensive marina and leisure complexes, prestige office headquarters, housing and business parks.

We are also looking for reliable and experienced Technicians with at least 3 years, and more, experience.

These positions offer long term employment in a practice that is currently handling some of the most exciting projects on the South Coast.

You should write in the first instance, enclosing examples of your best work to:-

Peter F Alchurch RIBA Dip Arch (Hons)
Hedley GreenTree Partnership
Furzehill Farm, Wickham Road
Fareham, Hants PO18 7JH

PERCY THOMAS PARTNERSHIP
YOUNG QUALIFIED ARCHITECT

To work on a variety of small projects in the health field offers scope for someone with design ability and initiative to gain jobs through from inception to completion.

This post is for a permanent member of staff and offers excellent career prospects. There is a lively working environment in modern office conditions. A good salary will be paid to the applicant showing exceptional ability.

Please write to me quoting Ref A9 with samples of recent work, account of your aspirations and capabilities and a C.V.

John P B Gilmour
Percy Thomas Partnership
Civic House, 156 Great Charles Street
Birmingham B3 3HN
Tel: 021 233 4474

FARMER AND DARK

have openings for a

SENIOR ARCHITECT

with experience in Industrial architecture and

TECHNICIANS

with a minimum of four years experience.

Please write with CV to Farmer and Dark

131 Upper Richmond Road, London SW16 2TR

DESIGN ARCHITECTS ASSISTANT ARCHITECTS

The practice has a number of new projects in the London area and is seeking staff with 3-5 years experience to work on schemes from concept design through to working drawings.

INTERIOR DESIGNERS

A Designer with at least 10 years of varied experience of high quality work is required for the interior design section of the office.

Projects currently being undertaken include hotels and offices, superstores, higher educational buildings and refurbishment.

Please apply in writing, enclosing a CV to:

Liz Sanders
John S Bonnington Partnership,
Tyttenhanger House, St Albans, Herts AL4 0PG

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3. Assistants/Technicians
required for PERMANENT positions in the Berks, Surrey, Bucks and Oxon areas £11,000 to £12,000.

Please telephone or write to:

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82 The Broadway, Bracknell Berks RG12 1AR
(0344) 484669 Fax: (0344) 484670
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THE BARTON WILLMORE PARTNERSHIP

We wish to expand our London office and require the following staff to work on a variety of interesting and challenging building types.

ARCHITECTS
graduates (RIBA) age 25-35 with proven design ability and capable of working with the minimum of supervision.

ARCHITECTURAL TECHNICIANS

aged 25-35 should hold HNC in building and preferably be members of BIAT.

Attractive salaries and benefits, including paid overtime, to the successful applicants.

Please apply in writing with full C.V. and present salary.

R. B. HALL ESQ, The Barton Willmore Partnership, 8 Golden Square, London W1R 4HN

MANAGING DIRECTOR ARCHITECTURE AND INTERIORS

Conran Design Group is one of the leading design consultancies in Europe with over two hundred employees operating from studios in London and Paris.

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Due to the impending retirement of the present Managing Director we want to appoint a highly qualified executive to manage this important division and join the senior board of the company.

The successful applicant will be a strong leader with a sound knowledge of architecture and design. Experience in the management of major projects and in all aspects of client communication are essential and candidates must also possess well developed personnel, organisational and administrative skills. Salary and other company benefits will be commensurate with the importance of this appointment.

Please write with a full CV to Peter James, Chief Executive, Conran Design Group, The Heel's Building, 196 Tottenham Court Road, London W1P 0LD. Applications are required by 28 November 1986.

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Young Project Manager to work on commercial/office developments with draughting and planning required for this large architectural concern. To take section over and head a small team on commercial and industrial new build and refurbishment schemes.

Architects and Interior Designers at all levels needed for consultancies in London and the Home Counties. Knowledge of exhibition design, visualising and CAD techniques beneficial.

For your next career move contact: Mrs. S. H. Head, Personnel Services, 44 Richmond Road, Kingston, Surrey KT2 3EE Tel: 01-849 3780


ASSOCIATE DESIGNATE TO £20,000 PA.

A multi-disciplinary design group, involved in leisure/retail work, requires a young Architect or Interior Designer with 5-10 years experience who has the ability and ambition to take on a challenging opportunity.

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A practice concerned with design excellence and involved in architecture, landscape and urban design, requires Project Architects to work on university buildings, dockland redevelopments and commercial projects.

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We have numerous positions for Architectural Technicians on short or long term contracts, and also in permanent positions offering job running responsibility.

Please telephone David Smith or Roma Campbell or write with C.V. to:-

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THE FITZROY ROBINSON PARTNERSHIP require the services of an experienced CLERK OF WORKS for a project at Crawley in Sussex. The successful candidate will have experience of fast track construction, steel framed, fully air conditioned structures, and be available within one month/six weeks for a period of approximately 17 months.

Salary by negotiation.

Permanent or self employed arrangements considered.

Please write, in confidence, to:

The Personnel Assistant
The Fitzroy Robinson Partnership
77 Portland Place, London W1N 4EP

SIMON CONDER
ARCHITECTS AND DESIGNERS
require

Liaised Architects (with at least 3 years post qualification practical experience, preferably including new build and minor projects, to young and committed individuals) in a disciplinary office with challenging and expanding workload.

Send C.V. to Simon Conder,
The Old School House, Old Leonard Street,
London EC2A 3QX

ADRIEN RECRUITMENT LIMITED
15 Old Court Place Kensington London W8 4PL 01-938 3433

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Building Design is published weekly and sent free of charge to registered architects working in the UK and selected members of allied trades. Subscription rates: one year £30, overseas \$80, single copies 60p. Orders to: Subscription Dept., Morgan-Grampian (Construction Press) Ltd, Royal Sovereign House, 40 Beresford Street, London SE18 8BQ (01-854 2200).

Principal Architect

£13,878-£15,087 plus Leased Car

This new post will strengthen the Architects' Division in providing architectural advice on major development projects in the Borough which is a growth area for commercial, high-tech and housing development. We would prefer you to have had five years' post qualification experience but most important is proven design ability and good presentation skills, with the drive and enthusiasm to achieve results.

If you are interested but feel you could not afford to move, read on: We are committed to progressive policies to recruit and retain high calibre staff, and offer the following relocation package.

A substantial Mortgage Subsidy, priority lending facilities with a local Building Society, up to £2,800 towards professional fees on house purchase and payment of removal expenses. Temporary accommodation will also be available.

Other benefits include Merit Pay, Leased Car option (Council subsidy £100 per month), flexible working hours and new town centre offices with excellent staff facilities.

Further details and application forms are available from the Director of Manpower Services, Civic Offices, Gloucester Square, Woking, Surrey GU2 1YL. Tel: (04862) 59303. Closing date: 8th December 1986.

woking
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Senior Architect

**Specialist Design Team
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John Brown Engineers & Constructors at Portsmouth has an international reputation as a leader in the field of engineering contracting for a wide spectrum of the process plant industry. Our increasing involvement with pharmaceutical (both primary and secondary) and food process industry projects, with their emphasis on clean rooms and controlled environments, has created a need for the skills of an Architect. Reporting to the Chief Civil Engineer, this person will provide a key contribution to our multi-discipline teams and will be involved at all stages of specification and design, from conceptual plans through to final acceptance.

The variety of work and technical interest will appeal to Chartered Architects in their mid-30s experienced in such specialist building design and with the confidence necessary to deal professionally with clients and local authorities.

A competitive salary and benefits will be provided, including relocation assistance where appropriate. Interested? Contact Barry Lovell, Personnel Manager on 0705 822300 for an application form. Alternatively, write to him with full career details at John Brown Engineers & Constructors Limited, 1 Buckingham Street, Portsmouth, PO1 1HN.

Engineering & Construction
JOHN BROWN

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Due to a series of competition successes involving major commercial, retail and residential projects, we are looking to fill a number of vacancies in our four offices.

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- * Architects with design flair
- * Architectural technicians
- * Senior Architect/Planner
- * Planning technicians
- * Landscape architect

READING

- * Architect with design flair (Part II or III)
- * Qualified Architect (or Part II)
- * Architect to take a senior position in our new office

SOUTHAMPTON
LONDON OFFICE

14 Mount Row, WI

Fringe Benefits

Reply with CV to:

Pension scheme, BUPA, personal health scheme. Attractive salary structure. Assistance towards relocation costs considered.

Richard Mansher, BROADWAY AND MALYAN, Osprey House, Station Road, Addlestone, Weybridge KT15 2SH. Tel: 0838 438599.

APPOINTMENTS

LEVITT BERNSTEIN ASSOCIATES LTD.

Urgently require talented and experienced architects/designers. Applications should be made in writing, enclosing a C.V. and examples of recent work, to:

David Lewis,
30 Oval Road,
London, NW1 7DE.

**SURVEYOR
requires
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An enthusiastic and competent architect with a minimum of 2 years post qualification experience is required to join a company with a varied and expanding workload. High standard of design and an interest in modern buildings is essential. Apply in writing with C.V. to:

The Whitworth Co-Partnership, 17 Crown Street
Bury St Edmunds, Suffolk IP3 5XZ
Tel: 0984 40481

Elsworth Sykes Partnership

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ARCHITECTS

With a minimum of one year's post qualification design experience.

TECHNICIANS

With around 5 years detailed working drawing experience.

Apply in writing to:

Michael Harrison
Elsworth Sykes Partnership
Roxburghe House
273 Regent Street, London W1R 8BX

**Bickerdike Allen Partners
BUILDING SURVEYORS**

BICKERDIKE ALLEN PARTNERS the architectural practice specialising in architectural design and in building defect investigation and related responsibilities, are looking for experienced and committed building surveyors to share our substantial workload. We work with legal teams and our own teams include architects, engineers, scientists and other specialists. A methodical survey approach in a cost-effective manner together with an ability to produce accurate and concise reports is essential. Applicants must hold a clean driving licence as the work involves travelling throughout the United Kingdom with some overnight stops.

Salary negotiable, subject to experience.

Please send preliminary details and telephone number to:

Mrs J. Dyer
Bickerdike Allen Partners
121 Salisbury Road
London NW6 6RG

**EXPERIENCED ARCHITECTS
and TECHNICIANS**

We seek experienced staff for our Technical Research Group which forms part of the office's central resource facility, including the library and computer services.

We are presently seeking to fill two posts, one for a person having a genuine technical aptitude, to assist in the development of the technical and theoretical projects, the other to have experience in the preparation of specifications and technical reports.

Candidates should be enthusiastic, seeking an interesting and rewarding career within the Group.

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to £12,297**

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Application forms and Job Description available from the Director of Technical Services, East Hampshire District Council, Penne Place, Durford Road, Petersfield, Hampshire GU31 4EX, Closing date: 1st December, 1986.

Write with C.V. to David Potts at address below.

COVELL MATTHEWS WHEATLEY
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— PART III SUITABLE**

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Bob Burn or Alan Whitehead
Telephone: (044 27) 2671
or write to:
Edmund Tory & Assoc.
924 High Street
Berkhamsted, Herts HP4 1AQ

Cazenove Architects Cooperative

requires a Black or Asian

**ARCHITECT/ARCHITECTURAL
TECHNICIAN**

To complete our 9 strong team working on publicly funded new build and rehab projects in North and East London. The successful applicant will have several years experience of running projects from inception to completion and will be committed to sharing the running of the practice. Salary £14,000 p.a.

Please telephone Susan Pearce 01-249 8989 or write to:

8 Bradbury Street
London N16 5JN

Cazenove is an equal opportunity employer. This vacancy is covered by section 38 of the race relations act.

Frederick, Gibberd, Coombes & Partners
ARCHITECTS

We are interested in meeting newly qualified Architects and Part II students capable of developing design ideas at concept and production stages to achieve a high standard of Architecture.

The Practice has an expanding programme of substantial commercial and restoration schemes and requires people willing to participate in the evolution of these projects.

If you have experience in these areas and would like to learn more about the Practice please write or telephone in confidence.

Robert Walker,
Frederick, Gibberd, Coombes & Partners,
82-84 St. John Street,
London EC1M 4BP.

Telephone: 01-250 3051

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to £12,297**
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Good remuneration package inc. car.

December start preferred.

Write with C.V. to:

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Weymouth, Dorset DT4 8EJ

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196 Deansgate
Manchester M3 3WP

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GRADE III**

Salary Scale £5,892-£7,948 per annum Ref No P199

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Application form and job description may be obtained from and should be returned to the Personnel Services Manager, Yorkshire Regional Health Authority, Park Parade, Harrogate HG1 5AH. Closing date Wednesday 19 November 1986.



Please contact David Taylor
Technical Staff Appointments Ltd
Alliance House, 18 Carlton Street, SW1
Tel: 01-222 3923 (6 lines)

1. LONDON W1 - Busy practice needs an Architectural Technician with 3 years exp. Salary neg depending on ability (ref 313).
2. BURNHAM, Bucks - An Architectural Asst Tech to join busy design office involved in a wide range of residential & commercial projects. Probably only 20% with at least 3 years exp. Salary neg. (ref 303).
3. LONDON SW1 - Small practice needs Architect about 30, with 5 years experience. Firm does residential & commercial with some restoration (ref 195).
4. TUNBRIDGE WELLS, Kent - Vacancy for recently qualified Architect with 9-3 post qualification experience. In multi-disciplined practice. Knowledge of RIBA/CAD useful but not essential. Salary neg (ref 134).
5. HIGH WYCOMBE, Bucks - Opening for an Architect and Technician at least 2 years exp post HNC for residential refurb + some work in commercial projects, some new build work too. Salary £10K (ref 303).
6. LONDON WC1 - Practice needs recently qualified or part II Architect as partner in preparation of design & working drawings for a variety of projects. Salary neg (ref 863).
7. LONDON NW1 - Busy, well known, practice seeks qualified Architects with 8-3 years post grad exp. Rates post initially. Rates neg (ref 307).
8. LONDON W1 - Practice is looking for lively design & production Architects for commercial & retail projects. Sal neg (ref 134).
9. LONDON W1 - Vacancy for an Architect or Arch Asst for commercial refurbs. Ideally someone with part II RIBA exp mid 80's. Sal neg (ref 134).
10. RICHMOND, Surrey - Vacancy for a qualified Architect 39 + postholder, experienced in full coverage of commercial projects up to £250k. Good prospects for right person. Salary to £15K-£16K. Good design ability essential (ref 1064).
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(PO 1-11, 798-813, 894)

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Please phone Mrs. H. H. on Chichester (0432) 777453 for written application form, or write to: The Manager, The Tannery, West Sussex PO19 2SL.

Closing date: 30th November 1986.

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Recently qualified

**ARCHITECT or PART II/
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BUILDING SURVEYOR
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Safety commensurate with age and experience.

Day release for Professional Courses encouraged

Contact: Margaret Berry — Practice Secretary — 01-514 3030

Architects preferably with project management experience required to help plan and manage large-scale, complex, multi-disciplinary projects, particularly those involving major infrastructure, industrial, residential and leisure developments.

Architects with previous experience in this field will be preferred to travel a/c essential.

Other requirements will be discussed with the Company London Office.

RCI Limited
11 Conduit Street
London W1

For details write to: Lesley Bradman

CAT, Machynlleth, Powys
Tel 0545 8900

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Please send a C.V. stating salary required to:

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4